

CHARLES UNIVERSITY

Faculty of Physical Education and Sport

MA DISSERTATION

2007

Zuzana Pánková

KARLOVA UNIVERZITA
Fakulta tělesné výchovy a sportu

**Návrh marketingového plánu nového tanečního centra v
Liverpoolu**

Diplomová práce

Vedoucí práce:

Dr. Arnaz Binsardi

Doc. Ing. Eva Čáslavová, CSc.

Zpracovala:

Zuzana Pánková

Duben 2007

Název diplomové práce:

Návrh marketingového plánu nového tanečního centra v Liverpoolu.

Cíle:

Cílem diplomové práce je vytvořit návrh realizovatelného marketingového plánu nového tanečního centra v Liverpoolu.

Metody:

Několik metodologických postupů jako například informační on line výzkum, konzultace s odborníky, dotazování, rozhovory a analýza SWOT bylo použito za účelem získání potřebných dat a informací k vypracování diplomové práce.

Výsledky:

Návrh marketingového plánu tanečního centra v Liverpoolu, založeného na marketingovém výzkumu v dané oblasti a podrobné studii teoretické literatury zaměřené na marketing management, marketing sportu a marketing služeb.

Klíčová slova:

Marketing management, strategický plán, marketingový plán, marketingový výzkum, Liverpool - England (United Kingdom of Great Britain and Northern Ireland)

Touto cestou bych chtěla poděkovat Dr. Arnaz Binsardimu and Doc. Ing. Evě Čáslavové, CSc. za odborné vedení práce. Dále děkuji za spolupráci, praktické rady a za možnost využít zkušenosti v této oblasti představitelům jednotlivých tanečních institucí v Liverpoolu: Mandy Tickle, Suzanne Sharkey, Beverly Edmunds and Sarah Edwards. Bez spolupráce výše jmenovaných by tato práce nevznikla.

Prohlašuji, že jsem diplomovou práci zpracovala samostatně a použila jsem pouze literaturu uvedenou v seznamu bibliografické citace.



Zuzana Pánková

Svoluji k zapůjčení své diplomové práce ke studijním účelům.

Prosím, aby byla vedena přesná evidence vypůjčovatелů, kteří musejí pramen převzaté literatury řádně citovat.

Jméno a příjmení:	Číslo obč. průkazu:	Datum vypůjčení:	Poznámka:
-------------------	---------------------	------------------	-----------

ABSTRAKT

Cílem diplomové práce bylo vytvořit návrh marketingového plánu nového tanečního centra v Liverpoolu. Marketingová teorie P. Kotlera (2005) upozorňující na důležitost strategického rámce při sestavování marketingového plánu, podpořila ideu koexistence obou plánů. Nově vznikající taneční centrum bude založeno za účelem poskytování tanečních služeb zaměřených především na moderní tanec a nové populární taneční styly doplněné o relaxační služby a kavárnu.

Pro lepší porozumění danému tématu byla prostudována teoretická literatura zaměřená na marketing, marketing management, marketing služeb a marketing sportu. Teorie významných autorů, jako například Kotlera (2005), Palmera (2005), Mullina a spol (1999), Petera a Donnellyho (2004) byly uvedeny a diskutovány v teoretické části a aplikovány v analytické a syntetické části diplomové práce. Ke zmapování současné situace tanečního odvětví v Liverpoolu byl proveden marketingový výzkum. Zároveň byla použita publikace „The Survey 2005“ provedená Northwest Regional Development Agency shrnující informace týkající se zájmu mladých lidí o taneční aktivity v oblasti Merseyside.

Kvalitativní a kvantitativní data byla shromážděna během marketingového výzkumu zaměřeného jak na poskytovatele tanečních služeb, tak na tanečníky samotné. Během informačního on line výzkumu byly vybrány instituce nabízející rozmanité taneční služby. Následně byly kontaktovány zasláním průvodního dopisu vysvětlujícího téma diplomové práce a nabízejícího možnou spolupráci při vypracovávání této studie. Ke zjištění kvalit, preferencí a požadavků tanečníků na taneční služby, byl vytvořen dotazník. Po provedení pilotní studie a odstranění nedostatků byl zaslán do pěti tanečních institucí. Zhruba 61% (n=92) zaslanych dotazníků bylo úspěšně navraceno. Veškerá data byla analyzována pomocí Sphinx softwaru, zanesena do analytické části a aplikována v syntetické části této studie. Rozhovory s představiteli jednotlivých tanečních center v Liverpoolu byly provedeny za účelem získání dodatečných informací o tanečních centrech. Hlavním předmětem dotazování byla aplikace marketingových strategií.

Pro účely marketingového plánu byla vypracována analýza SWOT shrnující jak slabé a silné stránky nového tanečního centra, tak i příležitosti a hrozby trhu v oblasti tance.

Marketingový plán tanečního centra byl vytvořen v závislosti na získaných teoretických poznatcích z publikovaných marketingových studií a výsledcích marketingového výzkumu. Během tvorby marketingového plánu bylo zkontaktováno několik odborníků, kteří poskytli informace, nutné pro vypracování finančních odhadů.

V závěru této studie byla uvedena doporučení jak pro manažery tanečních center v Liverpoolu, tak pro podnikatelskou sféru v oblasti tance obecně.

A nyní, originál diplomové práce, zpracovaný v anglickém jazyce.

CHARLES UNIVERSITY

Faculty of Physical Education and Sport

**A proposition of a marketing plan for a new dance centre in
Liverpool**

MA DISSERTATION

Dissertation's Supervisors:

Dr. Arnaz Binsardi

Doc. Ing. Eva Čáslavová, CSc.

Author:

Zuzana Pankova

April 2007

PREFIX

DECLARATION

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

STATEMENT 1

This dissertation is being submitted in partial fulfilment of the requirements for the MA degree.

STATEMENT 2

This dissertation is the result of my own independent work/investigation, except where otherwise stated.

Other sources are acknowledged by footnotes giving explicit references.

A bibliography is appended.

STATEMENT 3

I hereby give consent for my dissertation, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

Signed.....(Zuzana Pankova)

Date..........

ACKNOWLEDGEMENTS

Many thanks to

Dr. Arnaz Binsardi and Doc. Ing. Eva Čáslavová, CSc. without whose help I would never finished this dissertation.

Mandy Tickle, Merseyside Dance Initiative Co-ordinator, whose generous practical advises, helped me especially during marketing plan development.

Ms Sarah Edwards, Ms Beverly Norris-Edmunds and Ms Suzanne Sharkey whose support and advisement during marketing research process.

Miss Anne Margaret Williams BA (Hons) who's practical advises and support enabled completion of this dissertation.

Mr Simon Mapp for the linguistic guidance.

North East Wales Institute of Higher Education, University of Wales Associate College, whose 5months studying placement offer facilitate the dissertation fulfilling process.

Charles University, whose financial support makes the studying placement realizable.

And thanks to my family and my partner for patience, support and advises during the dissertation development process.

ABSTRACT

The aim of the dissertation was to create a reliable marketing plan for a new dance centre in Liverpool situated within its strategic plan. Modern marketing management theories (Kotler, 2005) encouraged the idea of co-existence of both planning, referring to the importance of strategic planning base in the marketing planning process. Establishing a new dance centre will provide dance services, focusing on modern as well as newly developing popular dance styles, will be supported by relaxation services and a coffee shop.

For a better understanding of the marketing planning process, theoretical literature focused on marketing, marketing management, services marketing and sport marketing, was studied. Theories of marketing authors, such as Kotler (2005), Palmer (2005), Mullin et al (1999), Peter and Donnelly (2004) were presented and discussed during the theoretical part of the dissertation and applied in analytical part.

To discover the dance background in Liverpool, marketing research was undertaken. The Survey carried out by Northwest Regional Development Agency in 2005, gathering information about young people' dance activities participation in Merseyside area, was presented.

Primary data were gathered during qualitative as well as quantitative research, collecting dance services providers and dancers point of view. Dance institutions offering various dance services were chosen during the online informational research and contacted by sending a standard letter, introducing the dissertation subject and proposing further cooperation during the thesis development. A questionnaire, focused on dancers' qualities, preferences and demands, was created in order to collect required data. As soon as a pilot stage was assured and faults were corrected, hundred and fifty questionnaires were distributed within four mentioned dance institutions (public and private). Approximately 61% (n=92) of questionnaires were successfully returned. All data was analysed by using Sphinx Software and used during the analytical part development. To gather supplementary information concerning dance centres

providers, four interviews were carried out with owners, marketing co-ordinators and directors of chosen dance institutions in Liverpool. All questions were focused on marketing strategies information.

SWOT analyses were carried out in order to fully understand the dance sector in the Liverpool area. Strengths and weaknesses of a new dance centre were resumed and potential threats and opportunities of the market were evaluated.

Based on research results, a marketing plan was proposed. During the whole development process, a number of specialists were contacted in order to offer a quality plan, publicizing real price' levels and costs' estimates.

Before the conclusion was presented, lists of recommendations were established, for managers of existing dance institutions in Liverpool as well as this branch of entrepreneurship.

CONTENTS

Part I

List of tables and figures	18
List of appendices	21

Part II

1. Introduction	23
2. Aims and objectives	26
2.1 Aims	26
2.2 Objectives	26
3. Research methodology	27
3.1 Primary data collection	27
3.2 Secondary data collection	29
3.3 Methods of presentation	30

Part III: Theoretical part

1. General facts about marketing	32
2. Services marketing	34
2.1 Services sectors in Dance Industry	37
2.2 Dance services classification	38
3. Sport marketing	39
4. Dance theory	41
4.1. Sport or art	42
5. Strategic planning	43
5.1. Strategic and marketing planning	45
6. Marketing planning	46
(Kotler, 2005d).....	46
6.1 Market and organisational analyses	47
6.2 Marketing information	48
6.3. Marketing research	50
6.4. Developing marketing strategies	53
6.5 Planning marketing programs	57
6.6 Financial projections	69

6.7 Implementation controls	69
<i>Part III: Analytic part</i>	
Findings and analysis	71
1. Survey reveals' participants in sport and art's by young people on Merseyside (11 July 2005)	72
2. Questionnaires evaluation	74
3. Interviews	88
4. SWOT analyses	93
<i>Part III: Synthetic part</i>	
1. Strategic planning	98
1.1 In Motion Dance Studio, Ltd' mission	98
1.2 In Motion Dance Studio, Ltd' objectives	99
1.3 In Motion Dance Studio, Ltd' strategies	100
1.4 In Motion Dance Studio, Ltd' Business Portfolio Design	101
2. Marketing planning	103
2.1 Situational Review (Market Audit)	103
2.1.1 Legislative Regulations	103
2.1.2 Market overview	107
2.2.1 Developing marketing strategies	111
2.3 Financial projections	141
2.3.1 Development costs	141
2.3.2 Financial resources	141
2.3.3 Costs estimation during the business loan repayment:	143
2.3.4 Incomes	145
2.3.5 Financial projection conclusion	146
<i>Part V: Recommendations and conclusion</i>	
1. Recommendations for the dance centres in the liverpool area	148
2. Recommendations for this brand of entrepreneurship	151
3. Conclusion	154
<i>Part VI:</i>	
1. Preliminary references	158
2. Other sources	162
Appendices	167

List of tables and figures

Type	Description	Page No
PART II: Theoretical literature		
Illustration II.1	Dance industry marketing concept	37
Illustration II.2	Link between strategic and marketing planning	45
Illustration II.3	Marketing planning	46
Illustration II.4	Marketing strategy	53
Illustration II.5	Market segmentation	54
Illustration II.6	Marketing mix	57
Illustration II.7	Promotion through Product Life Cycle	62
Illustration II.8	Effective communication development	67
PART III: Analytical part		
Table III.1/ Graph III.1	Age	74
Table III.2/ Graph III.2	Gender	75
Table III.3/ Graph III.3	Status	76
Table III.4/ Graph III.4	Dance experience	77
Table III.5/ Graph III.5	Dance Style	78
Table III.6/ Graph III.6	Dance level	80
Table III.7/Graph III.7	Regularity	81
Table III.8/Graph III.8	Advertisement	82
Table III.9/Graph III.9	Location importance	83
Cross tabulation III.1	Age versus Dance style	84
Cross tabulation III.2	Age versus Regularity	85
Cross tabulation III.3	Age versus Dance level	86
Cross tabulation III.4	Age versus Advertisement strategy	87

Figure III.1	Liverpool Community College	89
Figure III.2	Dolphin Dance Studios College	90
Figure III.3	Merseyside Dance Initiative	91
Figure III.4	Elliot-Clarke School of Dance and Drama	92
Figure III.5	Market description	96
Figure III.6	Critical Success Factor Evaluation	96
Figure III.7	Strength and Weaknesses	97
Figure III.8	Opportunities and Threats	97
PART IV: Synthetic part		
Illustration IV.1	Market segmentation	111
Figure IV.1	Segments' evaluation	114
Figure IV.2	Segments' importance	115
Illustration IV.2	In Motion Dance Studios, Ltd' services	117
Figure IV.3	Dance lessons pricelist	120
Figure IV.4	Loyalty cards	120
Figure IV.5	Maximum capacity of dance lessons	121
Figure IV.6	Dance lessons incomes	121
Figure IV.7	Studio rent pricelist	121
Figure IV.18	Relaxation centre pricelist	122
Figure IV.9	Promotional budget	128
Illustration IV.3	Promotional strategy	129
Figure IV.10	Property rent	134
Illustration IV.4	Interior plan	136
Figure IV.11	Rewarding policy	137
Illustration IV.5	Job' descriptions	138
Figure IV.12	Cash Flow	141
Figure IV.13	Costs estimation	143
Figure IV.14	Incomes estimation	145

Figure IV.15	Profit making	146
--------------	---------------	-----

PART VII:
Appendices

Cross tabulation VII.1	Dance style versus age (larger size)	176
Figure VII.1	Interviews' guideline question	177
Table VII.1	Timetable: dance studio I	178
Table VII.2	Timetable: dance studio II	179
Table VII.3	Timetable: dance studio III	180

List of appendices

Appendix	Description	Page No
A	Standard letter	167
B	Questionnaire	168
C	Dance categories	170
D	Dance organisations	172
E	Merseyside Survey	173
F	Dance style versus age cross tabulation	176
G	List of questions	177
H	Dance lessons' timetables	178
I	Location – photos, maps	181

PART I.

1. INTRODUCTION

Overview

The idea of the dissertation topic came to mind for the first time during second year of university studies. The possibility of fulfilling the dissertation at University of Wales has opened a space for new ideas and further subject development. The aim is to create a realizable marketing plan for a new dance centre in Liverpool, England – United Kingdom of Great Britain and Northern Ireland.

New millennium development

The new millennium has started, the time of changes and fast developments.

The service sector has become a dominant factor in many national economies. The United Kingdom is one of the most developed countries in the world. There is close correlation between the level of economic development in an economy and the strength of its service sector. According to the International Labour Organisation, over three quarters of workers in most western developed countries are employed in the service sector.

The end of the last century brought many changes into dance industry all around the world. The last twenty years are known as the fastest developing years in dance ever. Through out dance history, Europe, particularly Russia, France and Italy, has been the heart of dance expansion. Over the last few years, the United States of America took a leading position in dance development. Many dance styles were created along with a popular music genre boom. It is possible to say, that each new music genre was followed by a new dance style development (R'n'B, Hip-Hop and Funky). As the USA continues to evolve in the music industry, Europe still keeps the leading position in modern dance styles (contemporary and modern dance). Asia and its dance styles, after a long separation, have extended to European and American dance markets. Asian dancers practice traditional dances as well as modern and popular dance styles.

With a trend of globalisation, all dance styles have started to influence each other. This trend brings another wave of new dance styles (Latino jazz, Jazz Street Dance...).

Not just dance styles went through this great development. Dance has become one of the popular leisure activities within the general public. Amateur and professional dance competitions are organised, as well as dance festivals. Through out history, dance schools have been established for enthusiastic dancers. The new trend brings dance centres development across the world, offering the possibility for all dancers to participate in dance lessons.

Subject presentation

The fact that a marketing plan cannot be established without a strategic ground plan, the combination of both will be the main outcome of the dissertation.

A strategic plan is a guideline giving general directions for the organisation as a complex. After the strategic plan development, each department can start with sub-planning process. The marketing plan is a written statement of marketing management process, presented by marketing department. Marketers need to respect all statements introduced in strategic plan, during the marketing strategy development.

As a host destination, Liverpool, European City of Culture 2008, was chosen.

The city's wealth of dance centres will allow information to be gained to apply to new ideas for a creation of a dance centre. On the basis of initial research, Liverpool has more than twenty institutions offering dance services. Many of them focus on Latino and Ballroom dancing, but there are a few dance centres, for example, Merseyside Dance Initiative and the Elliot-Clarke School of Dance & Drama with a wider range dance services offer.

It is intended by comparing study centres in Liverpool academically, to discover how to apply the right usage of marketing principles and theories in order to manage dance centres successfully when they face a highly competitive environment.

Through this journey of previously mentioned development, many theorists have improved and published their ideas concerning marketing management, services marketing and sport marketing. The studies of those subjects are important to fully understand the marketing management process in order to apply those theories on a practical level.

Marketing research findings together with gained knowledge of recent marketing theories will be used to create a proposition of a marketing plan, placed within a global strategic ground, for a new dance centre in Liverpool.

2. AIMS AND OBJECTIVES

2.1 Aims

To undertake a comparative study of existing dance institutions whilst formulating a well-researched, well-rounded marketing plan for a new dance centre in Liverpool.

2.2 Objectives

- An initial marketing audit will be undertaken in order to comprehend wide-ranging aspects of marketing management in a Liverpool dance centre.
- Detailed studies of recent literature concerning theories of professional service marketing, marketing management, sport marketing and marketing research will be undertaken.
- Marketing research will be carried out in order to complete information essential for a new dance centre development.
- A proposition of a marketing plan situated in a general strategic plan of a new dance centre in this area will be carried out, based on marketing research in Liverpool and gained knowledge concerning marketing management in dance industry.
- All experiences gained during the study will be synthesised in last part of the dissertation, focused on recommendations, not only for managers in Liverpool dance centres, but also for this brand of entrepreneurship in general.

3. RESEARCH METHODOLOGY

During the dissertation development, primary and secondary data will be collected and studied to achieve the objectives. Following research methods will be used to gather essential data. The choice of research methods was decided in order to complete aims and objectives of the dissertation.

3.1 Primary data collection

A successful marketing plan development need to gather adequate information from both interested parties - customers (dancers) as well as dance services providers (owners, managers and representatives of existing dance services).

Qualitative primary research

The first method will be an *Observational research*. All chosen centres in Liverpool will be visited in order to find out basic information about offering services, dance studios, price policy, facilities and equipment quality. Mentioned dance centres will be compared, during an external audit of a marketing plan of a new dance centre in Liverpool.

The second method of gathering qualitative data – *Face to face interviews* will be carried out to collect data about the marketing strategies of dance centers in Liverpool area. Managers and marketing specialists will be personally interviewed. All questions will be focused on types of information concerning: marketing strategies, personnel, existing competition and consumers of a dance centre. This method was chosen in order to better understand the dance service providers' perspective of a running business in the dance industry. The main difficulty of this part of research will be to persuade those specialists to cooperate.

Interviews – Sampling technique

Interviews with managers and marketing specialists from Liverpool dance institutions will be carried out. Most of the representatives were contacted during the personal visit of dance institutions. Liverpool dance lessons are provided within four different types

of establishment (Public Dance Schools, Private dance schools, Profit based Organisations and Non-profit organisation), one or two representatives of each group will be interviewed.

Interviews- Approach to analyses and presentation

To analyse the data, gathered during interviews, the summary tables will be used to simplify its presentation.

Consultation with experts; described by Jobber, (1995); will be carried out in order to correctly introduce all financial estimations.

Quantitative and qualitative primary research

The last research method used in this dissertation will be **Survey research**. A questionnaire, invented by Sir Francis Galton in 19th century, the core part of the research, will be used to obtain customers' perspective of existing dance institutions in Liverpool. A questionnaire (gathering both qualitative and quantitative, data) will be focused on dance centers' customers, their dance skills, experiences; dance services and marketing strategy evaluation (Appendix B).

The survey will be divided into four major parts: Personal information (age, sex, employment status), Dance experience, Perception of a Dance centre (quality, location, price policy, facilities and advertisement) and Innovation.

Almost all questions will be closed-type, except the last open question, asking for new ideas and personal evaluation of a dance centre. Before distributing the questionnaires, pilot stage will be assured, to clean out possible faults.

Survey research – Sampling technique

Convenience sampling, often used during preliminary research was chosen as a most suitable, because of low costs and low time consummation.

The Liverpool dance population will be divided into following groups:

- Dancers from public Dance Colleges and Universities
- Dancers from Private Dance Schools and Colleges
- Dancers practicing within Private Dance Centres based on profit
- Dancers practicing within Private Dance Centers non-profit based.

From each group, one dance institution will be chosen as a model for fulfilling prepared questionnaires.

Questionnaires - Approach to analyses and presentation

All completed questionnaires will be analysed by using Sphinx Software. One-way tables will be supplemented by cross tabulations. Combining both techniques effectively will enable balanced results used further during marketing mix completion.

SWOT analyse will be carried out in order to resume the dance sector' situation, opportunities and threats, within the Liverpool area as well as strengths and weaknesses of a new dance centre.

Swot analyses - Approach to analyses and presentation

All gathered information will be presented in analytical part and evaluated during the marketing plan development by using written expression and summary tables, introduced by McDonald (2002a).

3.2 Secondary data collection

The method called **Recherche** will be focused on the following topics: Marketing, Marketing planning, Services Marketing and Sport marketing. The information about recent titles will be applied within local research of accessible literature from Wrexham town library and Wales University – NEWI – University of Wales library. The most important task is to ensure full understanding of the subject of study. **Secondary desk research** focused on information concerning subjects of the dissertation will be gathered and applied in dance industry, if applicable.

The fact that not all recent literature will be available in local libraries can influence the choice of titles.

Secondary desk research - Approach to analyses and presentation

The written format of the presentation is the most appropriate in order to introduce the latest marketing theories, relating to the subject of the dissertation. The illustrations, prepared by using Inspiration Software, will be used as a supplementary type of presentation.

Online informational system will be used to find out existing dance centres in Liverpool. Centres proposing wide range of services (number of various dance lessons, dance workshop, dance levels) will be contacted by email, sending a Standard letter (Appendix A) in order to present main ideas of the dissertation and to offer future cooperation. If dance centre agree with cooperation, the meeting will be arranged. Still, there is a probability that no dance centre will positively respond. In this case, some centres will be contacted personally, in the hope, that some of them will be interested in offering assistance.

The major problem of this type of research is that resultant information could be out of date. Personal visits to all chosen centres will be valuable to ensure that information is correct.

As a support of the new dance centre development, Survey carried out by Northwest Regional Development Agency will be introduced. The Survey “*Participation in sport, the Arts, Physical and Creative activities*” was conducted in 2005 in Merseyside area. The questionnaire was distributed among 55.000 nine-years old pupils and interesting findings were collected.

3.3 Methods of presentation

- Written presentation
- Tables
- Graphs (Bars)
- Illustrations (using Inspiration Software)
- Figures

PART II.
Theoretical literature

1. GENERAL FACTS ABOUT MARKETING

Marketing, as a business function, surrounds all organisations and individuals. The heart of modern marketing is building customer relationship based customer value and satisfaction. One of the most important aims of marketing is to attract new customers. Every organisation, large or small, for-profit or non-profit, domestic or global, gains the market leadership by understanding customer needs and finding ways that delight customers. Building and managing profitable customer relationship is the aim of the marketing. Studying customers wants and needs, selecting the most suitable target markets and designing products, programs and services, are all subjects essential for marketers. Real marketing does not involve the art of selling what you make but knowledge of what to make. (Kotler and Armstrong, 2005a)

The British Chartered Institute of Marketing introduce *“marketing in the management process, which identifies, anticipates and supplies customer requirements efficiently and profitably.”* There are many authors who have developed marketing theories, for example McDonald (2002b), who go further in their definition. *“Marketing is a process for defining markets, quantifying the needs of the customers groups (segments) within these markets, determining the value propositions to meet these needs, communicating these value propositions to all those people in the organisation responsible for delivering them and getting their buy in to their role, playing an appropriate part in delivering these value propositions (usually only communications) and monitoring the value actually delivered.”*

One of the most recognized and best-known authors, Kotler, in cooperation with Armstrong (2005b) describes marketing as *“A social and managerial process whereby individuals and groups obtain what they need and want thorough creating and exchanging products and value with others.”*

Marketing concept is a process of developing marketing strategies.

Peter and Donnelly (2004a) introduce marketing concept as a concept based on common sense. According to those authors each organisation should seek to make a profit by serving the needs of customers groups. Devising of products and services responding to those needs follows effective marketing strategy with no recognition of customers needs. That all means the managers can satisfy current needs but also reply to future needs more accurately. The organisation should build a long-term customer relationship. As a customer will be more satisfied, the firm will make a bigger profit.

2. SERVICES MARKETING

Services marketing, as a special part of marketing has been recently developed. The necessity of this separation was caused by social development during the last century. There is no doubt that the service sector has become a dominant factor in many national economies. There is close correlation between the level of economic development in an economy and the strength of its service sector. According to the International Labour Organisation, over three quarters of workers in most western developed countries are employed in service sector.

One of the authors publishing titles focused on marketing within services industry is A. Palmer. He describes five major services characteristics were stated as intangibility, inseparability, variability, perishability and inability to own service.

Intangibility, it is impossible to try the service it before buying it. Services are untouchable; we cannot touch them, feel them, smell them or taste them before we pay for them. To be sure what to buy, we will look for some signs of service quality. The organisation has to communicate with customers and help them to choose. For this reason, all companies create separate strategies, concerning place, people, equipment, communications materials, symbols and price to help the customers' choices. (Palmer, 2005a)

Inseparability means that all services are consumed simultaneously, and both provider and person influence the service outcome. Services are first sold, then produced and consumed simultaneously. It generally means that customers are highly interested in the specific provider. Each provider is continuously learning how better to provide the service and build up the clients' confidence. (Mudie, Cottam, 1999a)

Dance Industry example:

In a dance centre, if a modern dance instructor is replaced, some consumers - dancers can be disappointed or directly stop attending this lesson. Each instructor has his own customers, who pay for the lessons just because of this familiar teacher.

Variability/Heterogeneity means, that every service is provided in a different way. There are no two providers doing exactly the same job. The quality varies depending on who provides it, when and how it is provided. Each employee can provide a service varying in performance over the course of the day. (Mudie, Cottam, 1999b)

Dance Industry example:

Every dance lesson instructor has a different way and technique to provide dance lessons, workshops, and seminars etc.

Perishability means that services cannot be stored. If the demand is not steady, it can result in serious problems for the firm. Some services face a constant pattern of demand through time. There are a few possible variations: daily (peak and off peak time), weekly (working days and weekends), seasonal (Christmas time, summer holiday), and cyclical. To avoid this problem, companies use price and promotional strategies. (Palmer, 2005b)

Dance Industry example:

There is no dance centre offering dance courses during the entire day. The peak time is usually between 5 p.m. and 9 p.m., depending on target customers' lifestyle. Every weekend, many dance workshops are organised, timetables are more charged etc. Also year periods are very important, for dance centres' activities.

Ownership. The buyer is buying a right to use the service, but there is no ownership transferred between seller and buyer.

Before services marketing was separated from marketing theory, many authors were presenting services marketing as a minor part of their publications. P. Kotler was one of them. In his popular publication 'Marketing Management' (2005a) the problem of services marketing is discussed. He classified the nature of services according to the majority or minority of the service component of the final offer as Pure tangible goods, tangible goods supported by services, Hybrid, Major service supported by minor goods, and pure services.

He states that it is very difficult to recognize these categories without knowledge of further distinctions of services.

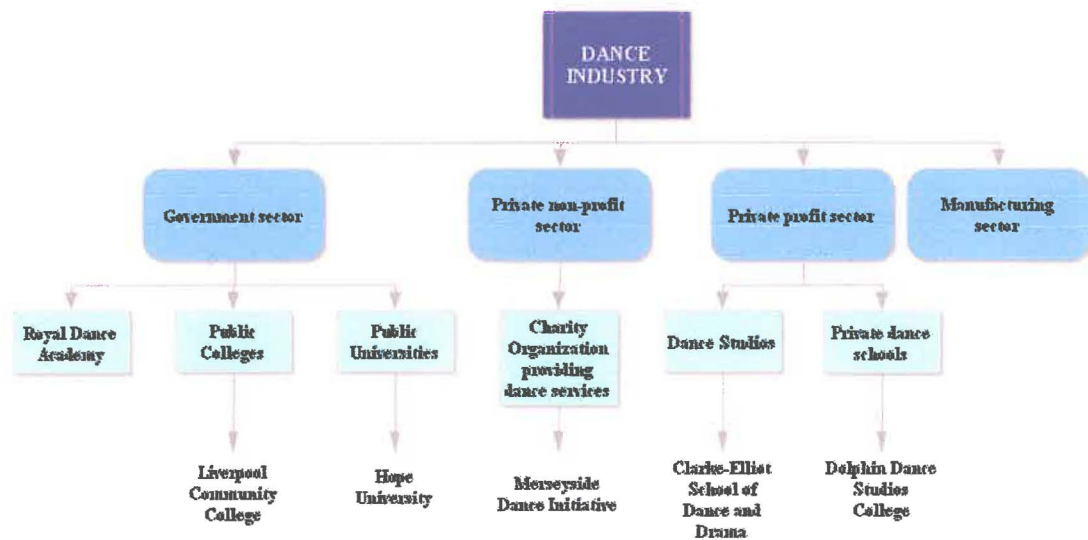
- Equipment based service / People based services

- Requirement of client' s presence
- Personal needs / business needs
- Profit objectives/ Non-profit objectives

Because of the fact that services are intangible, variable, inseparable and perishable, additional challenges not seen in tangible goods marketing are posed. In services marketing, there are still many possibilities for strategies development. Because of the service industry variability, it is possible to divide services into four sectors: Government sector, Private non-profit sector, Business sector, and Manufacturing sector.

2.1 Services sectors in Dance Industry

Illustration II.1 Dance Industry services sector



(Pankova, 2007)

The marketing concept applied in the dance industry; services divided into four sectors, according to origin and profitability. First is the government/ public sector, represented by public institutions, focused on dance education.

Best-known government sector institution is the Royal Dance Academy, the internationally renowned establishment of dance education in London. Through out country, The Performing Arts Departments of Public Colleges and Universities also represent the government sector, offering diplomas and degrees in dance. Liverpool Community College is a good example this.

The private non-profit based sector is represented the charitable organisations, offering dance services. The most suitable example from this sector is Merseyside Dance Initiative. Another, for this dissertation most important sector is Private profit based organisations, offering a complete dance education, for example the Dolphin Dance Studios College or dance lessons, for example The Clarke-Elliot School of Dance and Drama. Manufacturing companies, producing dance equipment, clothes, shoes etc, represent the last sector.

2.2 Dance services classification

All previously studied services marketing theories allow application within the dance industry. Dance services are classified as pure services, people and partly equipment based (dance studio, mirrors, hi-fi system, air-conditioning, facilities...), with a high dance consumer's involvement. Dancers are co-producers of the dance service process, with a great interest in this process. All dance services are fully marketable, which means that dancers exchange for a value (tuition fees) in order to benefit progress in the chosen dance style. Dancer may be also interested in the outcome of the provided service, the improvement in knowledge and skills after participation in dance lesson. Dance services are based on the instructor's knowledge, skills, abilities, and practice etc. This knowledge is shared with consumers, especially in the case of dance lecturers and workshops.

A dance lesson is basically a one-hour dance session, provided by dance instructors or teachers. Dance lessons are organised for all dancers no matter their dance level or experience.

Dance workshop is basically one or more days dancing seminar, provided by top instructors, focused on one or more dance styles. Dance workshops are usually for dancers with lots of dance experience such as advanced or professional dancers. Some workshops offer the possibility to participate in dance theory seminars and discussions, dance movies screening or a final public performances.

3. SPORT MARKETING

With the growth of sports' popularity, sport marketing has been developed as a special part of marketing. In the year 2002 the Sport Marketing Association was established in Columbia, South Carolina, USA. The aim of this organisation is to develop beneficial relationships between sport marketing professionals and academicians through expansion of the field's body of knowledge and multiple forums for professional interaction. Today's marketers need a system that can match sport customers with sport products.

The definition was developing for a long time, started by Advertising Age, 1978, to describe the activity of consumer and industrial product and services marketers who were using sport as a tool of promotion. This was the first recognition of sport marketing (marketing of sports' products, events and services) (Mullin et al, 1999a).

The same group of authors, Mullin et al (1999b) defined sport marketing by amplification from the marketing definition. *"Sport marketing consists of all activities designed to meet the needs and wants of sport customers through exchange process. Sport marketing has developed two major thrusts: the marketing of sport products and services directly to customers of sport, and marketing of other consumer and industrial products and services through the use of sport promotion."*

Sport consumers have special needs, which are generally satisfied by buying sports products or services. Those basic needs are represented by: health, entertainment, sociability or achievement. The most important information for sport marketers is why those people prefer to spend money on sport products or services.

Not many sports exist in total isolation. Usually all organizations are complete and cooperate with each other. International associations, national associations, federations, clubs, schools, all those organs cooperate together, by creating the rules, organizing competitions etc. Almost each officially recognized sport has central direction.

Finally each sport has own annual life cycle and special ability to attract all social and cultural categories.

Many sport's marketers have difficulties caused by the uniqueness of sport services. One of them is the price creation corresponding to the real utilization of facilities, equipment, assistants, instructors of each different customer in sport services. That is why pricing is based on marketers' sense of customer's demands. (Mullin et al, 1999c)

4. DANCE THEORY

Modern Dance is a dance form developed in the early 20th century. Although the term Modern dance has also been applied to a category of 20th Century ballroom dances, Modern Dance as a term usually refers to 20th century concert dance. In the early 1900s a few dancers in Europe started to rebel against the rigid constraints of Classical Ballet. Shedding classical ballet technique, costume and shoes these early modern dance pioneers practiced free dance.

In America, Loie Fuller, Isadora Duncan, Ruth St. Denis, Doris Humphrey and Martha Graham are developed their own styles of free dance and laid the foundations of American modern dance with their choreography and teaching.

In Europe Francois Delsarte, Émile Jaques-Dalcroze and Rudolf von Laban developed theories of human movement and expression, and methods of instruction that led to the development of European modern and Expressionist dance. Their theories and techniques spread well beyond Europe to influence the development of modern dance and theatre via their students and disciples, and subsequent generations of teachers and performers carried these theories and methods to Russia, the United States and Canada, the UK, Australia and New Zealand. (Wikipedia)

Dance generally refers to human movement either used as a form of expression or presented in social, spiritual or performance setting. Dance is used to describe methods of non-verbal communication between humans, motion in inanimate objects and certain musical forms and genres.

Choreography is the art of dance making by dancers, called choreographers.

In early 1920's dance studies began to be considered as an academic discipline. By late 20th century, the recognition of practical knowledge lead to the growth of courses available including: Professional practice, Practice based research, Dance Movement therapy or Dance and technology.

4.1. Sport or art

Some people consider dance as a sport activity; some, a type of modern art.

The first group of people has an experience with competitive dance. It is possible to say that all dance styles are competitive. Ballet, modern and contemporary dance all have their own competitions and grandprix, where participants are usually dance students and professional artists. Disco dance, hip-hop and break dancing have competitions as well, with championships at national and international levels, including amateur dance groups and schools participants.

Other perceive as an art, a tool of expression. Those people are also right; dance is an integral part of theatre performance, as well as drama or opera. Dance is one of the most diversified sports or arts ever. For this reason, it is very difficult to classify dance into unique categories.

NOTE: Appendix C: Dance categories

To represent different dance styles, dance organizations were created on national and international level. Those organizations take part in dance development by organizing competitions, defining rules, representing Nations at International Dance meetings and seminar. Organizations are divided according to a group of dance styles, level of action, place, etc.

NOTE: Appendix D: Dance organizations

5. STRATEGIC PLANNING

Before managers at all levels can expand their development plans, a larger plan must exist within the organisation. The senior managers must work out this plan, regarding and evaluating their abilities in the future.

The planning and its objectives and strategies established at top level provide context for planning within divisions and departments. A strategic plan should respond to constantly changing opportunities in its environment. (Peter, Donnelly, 2004b)

Many marketing authors describe strategic planning. Some of definitions are more developed than others. Kotler and Armstrong (2005c) introduce a brief definition of strategic planning *“as a process of developing and maintaining a strategic fit between the organisation’s goals and capabilities and its changing marketing opportunities”*.

Peter and Donnelly (2004c) go further by stating that the process involves four major parts: organisational mission, organisational objectives, organisational strategies and organisational portfolio plan.

Organisational mission

Every organisation exists to accomplish something within a larger environment. There are three elements to be taken into account when creating a mission statement: organisational history, organisational distinctive competences and organisational environment.

Organisational objectives need to be specific, measurable and commitment to action by which the organisational mission can be achieved. Organisational objectives are necessary in all areas; they may influence the performance and long terms survival of the organisation. The organisational mission must to be translated into specific objectives that support the realisation of that mission.

Organisational strategies

When organisational missions and objectives are developed, the organisation should already know where it is going. The next step is, how to get there. The strategies involve the choice of major directions. The organisation will have to achieve those objectives through chosen strategies.

Three different strategies can be used to accomplish organisational missions and objectives. The first strategy is based on product markets, offering four approaches: Market penetration, market development strategy, product development strategy and diversification. The next method describes strategy based on competitive advantage. The last approach is strategy based on value (Peter, Donnelly, 2004d)

Kotler, Armstrong (2004d) describes the last of the strategic planning steps - **organisational portfolio plan**. The mission statement and the objectives guide portfolio development. Management must draw together a business portfolio, covering all areas and products that make up the company.

The best portfolio fits an organisation's strengths and weaknesses to opportunities in the business environment.

5.1. Strategic and marketing planning

Illustration II.2 - Link between Strategic and Marketing planning



(Kotler, 2005b)

Illustration II.2 presents the close relation between strategic and marketing planning. A marketing plan results from the larger strategic planning process, worked out as a global orientation within the organization. Both plans are connected by Marketing Informational System and marketing research.

Four major parts need to be included in a marketing plan. Implementation and Control of marketing planning are very important tools. Its incorrect application could affect the whole company's running process.

6. MARKETING PLANNING

Marketing plans fill out marketing strategy. A marketing plan is a written statement of a marketing strategy on time related details for carrying out the strategy. There are three basic questions stated by McCarthy, Perreault (1990a) to be answered: What marketing mix will be offered, what company sources will be needed and finally what results are expected.

Kotler, (2005c) has described marketing management process as a *“a step by step exploration of developing a marketing plan, integrated in strategic plan, including finance, assets money, resource allocation, personal element...”*

After a plan is done, marketers need to be concerned about implementation; the way the plan is put into operation. Each strategy works only when it is effectively implemented. To help this process, operational decisions – short run decisions need to be made. The process is finished by an effective control, the main role of top management.

Illustration II.3 - Marketing planning



(Kotler, 2005d)

6.1 Market and organisational analyses

First we need to understand the business environment and our place within it. The most important thing is we must have knowledge of our customers and their behaviour, by developing a Marketing Informational Systems and using marketing research, which provides accurate and usable data for the decision-making process.

Two different approaches concern the description of the business environment: external opportunities and the company's position within it and internal capabilities, are discussed by Hill and O'Sullivan, (1999a).

Having decided on the mission, the next stage is to know where we are now, by answering questions requiring research and analyses. If the necessary information are not available, than estimates must be done.

First of all, **SWOT analyses** need to be completed. Strength and Weaknesses tend to be internal, based on past or present. To correctly evaluate those two analyses, the customers' perspective is necessary, supported by regular customer surveys and questionnaires. Opportunities and Threats bring us another check for analyses of outside environment. The often-used analyses are called STEP, focusing on Socio-cultural, Technical, Economic and Politic environments in which organisational activities take place.

Competitive analyses are narrowly focused on competitors within the market where the company operates.

The last approach is called **business analyses**. Organisations need to examine their business activities themselves. Depending upon market attractiveness and business strength, the company can choose of following possibilities: high priority invention, medium priority invention or considerate cutting.

6.2 Marketing information

The most important question to discover the customer's needs is: "who are our customers?" This is an easy question to ask, but very difficult to answer. In general, the more we know about our existing and potential customers, the more we are able to make better marketing decisions. Marketing information has to be produced, stored and distributed. There is one major problem- the limited life of information connected with marketing information price. This marketing topic was clearly introduced by Adcock et al (2001a).

The authors (Adcock et al, 2001b) make a note of the necessity of marking the difference between the *data and the information*. The data are the facts about the situation, the materials to be analysed. Analysing and synthesis the data and facts obtain the information. All companies need the following information to make a right marketing decision: knowledge (what people know), opinions (how customer perceive the product or service), intention (what customers intend to do) and motives (why people behave as they do).

According to the same authors, the data can be collected by formal or informal means. No organisation is able to complete the knowledge about the market.

Marketing intelligence systems (MSI) facilitates contact between key departments of an organisation. MIS is a system that helps organisation to store, process and access marketing information.

This system is hard to implement. The main difficulty is to manage the expectation of computer staff, financial management and marketing users.

The next important thing is to hold the data on the low level of detail and hold summary statistics. (Adcock et al, 2001c)

Marketing information can be obtained from different sources: undirected observation (unstructured, informal collection of information from any sources), conditioned viewing (unstructured, formal research collecting the data from a specified range of publications), informal research (structured research collecting vital information) or formal research (formal, structured research involving the collection, analysis and presentation of gathered data).

Both data and information should be accurate and up-to-date. Out-of-date information can be a result for a bad decision. It is also essential that all data used is valid and reliable. *“Good analysts know when to stop searching and start trying to understand the impact of any discovered issues. They are then able to produce quality information that will, hopefully, lead on to quality marketing decisions.”* (Adcock et al, 2001d)

Marketing information can be divided into five main categories, relate to: the marketing environment (the wider marketing or macro-environment which comprises social, cultural, technological, economic, political and legal aspects), customer information (quantitative or qualitative information about people who use organisational products/services), competitor information (comparative profile of organisational direct competitors and SWOT analyses), product/service information (future needs and wants of the customers, headings of accessibility, affordability and availability) or advertising and promotional information (how does the promotion affect a customer's buying behaviour).

6.3. Marketing research

The citation of David Ogilvy was chosen to introduce this chapter. *“An advertiser (marketer) who ignores marketing research is as guilty as a general who ignores the decodes of enemy signals.”* (Adcock et al, 2001e).

The quality of marketing decision depends on the quality of the information. It is a process the organisation use to generate information needed to answer questions as: Who are our customers? What are their needs? The American Marketing Association introduces marketing research as *“a systematic gathering, recording, analysing and presenting of data concerning problems relating to the marketing of goods and services.”* Hill and O’Sullivan (1999b) chose a different approach to describe marketing research as *“a system approach to gather facts and figures related to the marketing of goods and services.”*

Different types of research can be conducted according to the required information: market research, behavioural research, competitor research, product research, pricing research, promotion research, distribution research or economic and social research.

Marketing research process involves three major steps. The first step, planning, is divided into three sub-steps; problem identification, objectives setting and identification of required data. Then implementation and interpretation are followed to fulfil this process. (Hill, O’Sullivan, 1999c)

Jobber (1995a) proposed one of the best descriptions of the marketing research process. Conducting marketing research depends on style and duration of research activity. ***Qualitative research*** is focused on target customers’ perception and the study focused on different motivations for choosing the product/service. Group discussions, depth interviews, consultation with experts and observation are the methods of qualitative research conduct. ***Quantitative research*** is used to measure customers’ attitudes and choices. All studies are designed to gather data from statistically represented samples of the target population.

Continuous studies, the next method, requires repeated interviewing. Consumer panel, Retail audits and Television viewer ship panels are often used tools of conducting continuous studies. The last research method is *Ad Hoc*, one off investigation of specific issues that will arrive only once and for which more information is needed to make a part of marketing decision.

There are two possible types of **data**, secondary and primary data, to be collected. Secondary data can be external or internal, based on source where they come from. If the secondary data are out of date, or does not exist, the researcher will have to collect primary data.

There are two different approaches of exploratory research. Descriptive research (survey research) undertakes and describes customers' beliefs, attitudes, preferences, behaviour, etc. is the first approach. The second approach is experimental research aim is to establish cause and effect.

The main data collecting stage requires interviewing. Designed research needs to answer following questions: Who and how many people to interview? How to interview them? and finally What questions to ask?.

Jobber (1995b) proposes following routine to answer those questions.

The ***Sampling process*** begins by *defining the population*. The survey objective is to provide results that are representative for the group. After population definition, the next step is to search for *sampling frame*, following by sampling methods (Simple random sampling – selection is done by chance), stratified random sampling - population is divided into groups and a random sample is drawn for each group and quota sampling – the sampling frame does not exist, but the population percentage is known, selecting individuals on percentage basis, 50:50 men and woman). The last stage is a selection of *sampling size*, the larger sample is, the information more represent the population.

The ***survey method*** is divided into following three methods: Face to face interview, Telephone interviews and mail Interviews.

Next is *Questionnaire design* supported by some necessary conditions to be provided. The respondent must understand, must be able to provide the information and must be willing to provide it. The questionnaire design can be divided into three different stages: Planning stage involves the decision discussed so far, Design stage involves number of interrelated issues as ordering of topics, types of questions (closed – open ended), wording and instructions, layout and scaling, probes and prompts and coding. And finally is a pilot stage, an exploratory research to test for faults.

To facilitate data analyses and interpretation the following software were created: SNAP, MARQUIS or SPHYNX. The computer is carrying out all quantitative analyses. The final task of the research process is the creation and presentation of a research report.

6.4. Developing marketing strategies

All companies must meet the problem of numerous customers, varying in their needs and buying practices. On the other side companies have abilities to serve different segments of the market. Most companies have moved from mass marketing to the market segmentation and targeting – identifying market segments, selecting one or more of them and developing products and marketing strategies, suitable for those segments. (Kotler, Armstrong, 2005e)

The strategy choice depends on whether the organisation is a market leader, challenger, follower or nicher. The marketing strategies are based on positioning, targeting and segmentation. The market place consists of different needs and groups looking for satisfaction. Each company needs to be recognised by its offering and image. The company's positioning solves those tasks. (Kotler, 2005e)

Illustration II.4 - Marketing Strategies

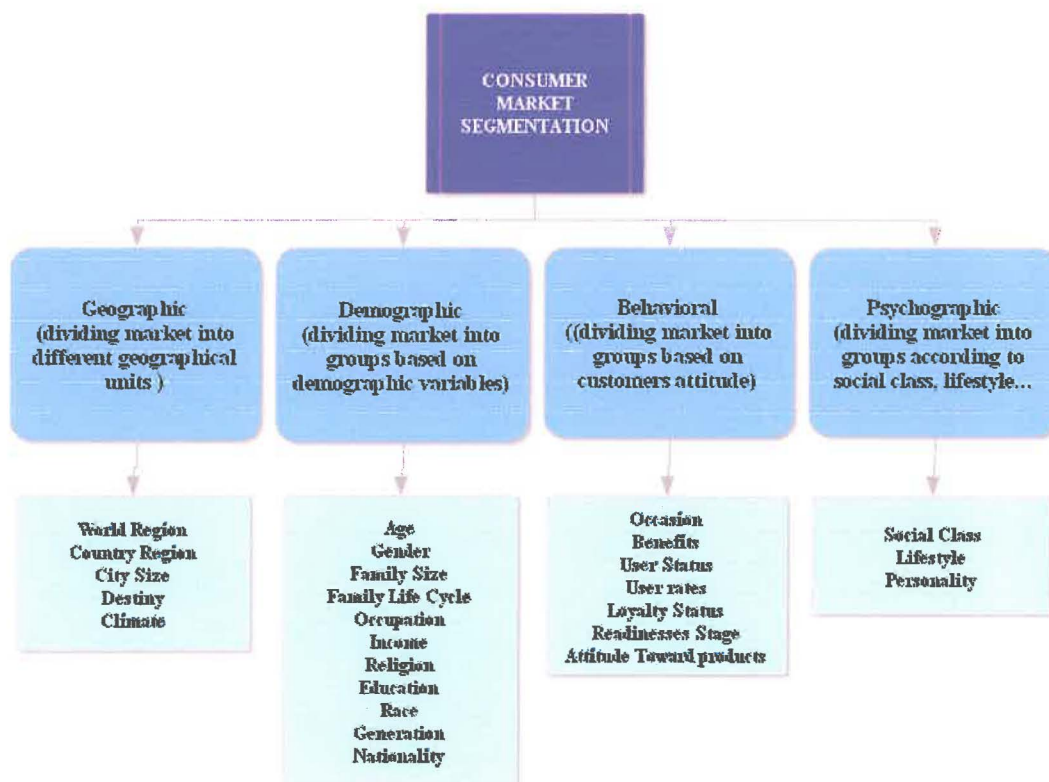


Kotler, Armstrong (2005f)

Market segmentation

Market consists of buyers differing in one or more ways. They may differ in their wants, location, resources, buying attitudes and practices. Through market segmentation, marketers divide large, heterogeneous market into smaller segments. Management need to segment market, in which they operate. Manager have too research the needs of customers in these segments and study their characteristics, decision making process and buying behaviour. (Doyle, 1994a)

Illustration II.5 - Market Segmentation



Wilson, Guillian (1999a)

Peter, Donnelly, (2004e) go further by describing market segmentation process. Firstly it is important to concentrate on firm's current situation. Dividing the market into relevant dimensions follows determination of customers' wants and needs. The next

stages are the developing of product positioning; decision about segmentation strategy and finally the development marketing mix strategy for each of segments.

Kotler, Armstrong (2005g) signalise the importance of respecting rules measurability, accessibility, substantiality, differentiability and action-ability during marketing segmentation development.

Target marketing

After successful segmentation, all those segments need to be evaluated, by segment size and growth; segment structural attractiveness and company objectives and resources.

The company must collect the data on current situation in those segments. The following step is selection target market segments; the decision on which and how many segments it will target. There are four different target market strategies: undifferentiated marketing (mass marketing – ignore market segments), differentiated marketing (segmented marketing – choice of several segments), concentrated marketing (niche marketing – one of few segments) and micro marketing (local or individual marketing – local customer groups). (Wilson, Gulligan, 1998b)

Positioning, creation of a unique position in the market place involve the careful choice of target market and establish a clear competitive advantage in the mind of those people. This can be achieved by brand name, image, service, design, packaging, etc. Generally customers overloaded by information about products and services. The positioning task consists of three steps: identifying possible competitive advantages, choosing the right competitive advantage and selecting overall possible strategies

The result of positioning is a developing of a value proposition focused on target customers. (Jobber, 1995c)

Kotler, Armstrong, (2005h) introduce the marketing services competitive differentiation, service quality and productivity. According to those authors, services marketers have a difficult task to find a way to differentiate his service from

competitors. The easiest way how to be different from other companies with the same or similar type of offer is the price differentiation. However, even if it is hard, services can be different by developing special offers, deliveries or images of the company. The innovation is easily copied in service industry; still, the company offering regular innovations will gain temporary advantages over competitors. At least image is the last way how to differentiate your company through symbols and branding.

6.5 Planning marketing programs

The way to transform marketing strategy into marketing programs involves basic decisions on marketing expenditures, marketing mix and marketing allocation. Usually companies estimate marketing budget as a percentage of the sale goal. Marketing mix is that of marketing tools used by company to pursue its marketing objectives in the target market. (Kotler, 2005f)

Illustration II.6 - Marketing Mix



Magrath (1986)

The traditional marketing mix concept, which consists of product, price, place and promotion, as proposed by McCarthy in 1960, as the 4Ps.

Successful products have to be produced based on client's perceptions and needs.

According to Magrath (1986), the 4Ps proposed in 1960 are not sufficient for marketing in a service-based industry. The 3Ps, called vital marketing components, are people, physical evidence and process. (Www.treastar.com)

PRODUCT

According to Palmer (2005c) products are instruments that organisation use to satisfy customers' needs. After initial hesitation, the intangible services are called products. The product helps organisations to gain a competitive advantage by its design, styling and ranges. There is a difference between goods and services product decisions. Dibb et al (2002a) describe product as *"a complexity of tangible and intangible attributes, including functional, social and psychological utilities or benefits. A product can be an idea, a service, a good, or combination of these three."*

Another author, Woodruffe (1995a) focused his work on marketing services, especially **new service development**. It is a systematic process, which organisations should adopt to screen new service ideas and maximise their chances of success in the market. There are some recommended stages to be followed: *Generation of ideas*, from external and internal sources; *screening*, should be a filtering process for all generated ideas, by measuring ideas' potential; *testing the concept*, usually done through marketing research; *business analyses*, evaluating and exploring selected ideas in terms of forecasting and costing; *practical development*, consisting of preparation for developing and launching the service; *market testing*, reducing the risk by testing within a small group of potential customers and *launch*, a final development process.

PRICE

Price has many faces: rent, tuition, fee, fare, rate, interest, premium, due, assessment, salary, wage, commission, and income taxes...

Historically the price was the major factor that influenced buyers' choice. However, non-price factors have become more important in recent years.

Prices were set by negotiation between buyers and sellers. Fixed prices is a modern idea developed in 19th century. Dynamic price is the price changing according to customers and individuals and has become popular with developing internet shopping, for example Amazon.com, or ebay.com, allowing buyers to compare products and prices quickly and easily.

Price is the only one element of marketing mix, producing revenues. All other elements present costs. One of the biggest problems is that pricing is much more cost oriented than customer value oriented. (Kotler, Armstrong, 2005i)

The price of services is the value attached to it by the service provider and it must correspond to customers' perception of value.

There are many **pricing techniques** available to marketing organisations, stated by Woodruffe, (1995b).

The first method is ***price skimming***, offering a product at a high price in low volume basis. This strategy can speed up payback period. When the product becomes more popular, the price is usually reduced.

Another price approach is called ***penetration pricing***, offering the product at low price level to attract high volume of customers and gain substantial market share. The payback goes slower, but there is an advantage of establishing a strong market position. ***Mixed pricing***, an approach combining previous strategies. Company starts with skimming policy followed by penetration policy.

Cost-plus pricing, another type used, the price is based on cost of providing service. The price is determined by adding on some required margin. The major problem is, that this method does not consider competitor situation neither market potential.

The last few price approaches are mentioned to accomplish this chapter: variable pricing, marginal pricing, promotional pricing, and differential pricing.

Woodruffe (1995c) went further by stating that developing pricing policy should be a continuous process, always ready to refinement and adjustment. The key stages of pricing policy decisions are: analyse organisational objectives in term of pricing; determine demand level and customer characteristics; analyse costs; examine competitors pricing and positioning; set pricing utilise pricing concepts and finally monitor market response to price set and identify the problems

Price should be used fully as a marketing tool, varying in dependence on market conditions.

PLACE, SERVICES ACCESSIBILITY

The inseparability of services makes the service benefit much more complex than in the case of manufactured goods. Inseparability implies that services are consumed at the point of production. Services cannot be manufactured by one person in one place and be handled by another person at a different place. Customer accessibility must be designed into the service production system.

Service consumers are mostly involved as co-producers of the service; they are expected to take part in this process. Location decisions must take into account the customers needs. This decision is between producer's needs and consumer's needs. Services can be produced in most economic locations and made available wherever consumers are located.

A further group of services are locationally inflexible, because they can be produced in large-scale centralised production facilities. Where this equipment is immobile, customers must come to a limited number of services points. If the service equipment is mobile, it is possible to distribute this service more widely. Sometimes the centralised services are combined with locally accessible outlets. As well as internal economies scale, external economies are sometimes an important influence on the location decision.

The first kind of external economies occur where a location close to other service producers reduces a firm's input costs. This is the reason why many financial services are located in London. A second source of external economies of scale can result from locating in a recognized local marketplace (For ex. Estate agents are located in same part of town, same neighbourhood or same street).

Decision on service location is influenced by an extent to which customers are willing to be flexible in where they consume a service. Most customers' decision depends on price of services, the quality of delivery at particular location, and amount of choices available and time and money spent on access to a service. (Palmer, 2005d)

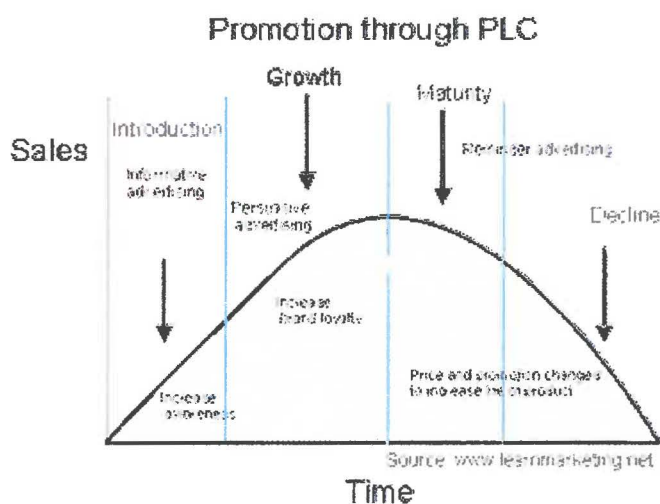
PROMOTION/MARKETING COMMUNICATION

To introduce this subject, a famous comment usually attributed to Lord Leverhulme (died 1958) *“I know half of my advertising is wasted, but I don’t know which half.”*

Marketing communications is a management process through which a company engages with its various audiences. Organisation seeks to develop and present messages, through understanding an audience’s communications environment. By conveying messages, audience are encouraged to offer behavioural responses.

The marketing communication mix consist of a set of disciplines, used in various combinations and degrees of intensity in order to communicate with target audience.

Illustration II.7: Promotion through Product Life Cycle



There are five different disciplines stated by Fill (2005a):

1. Advertising is a non-personal presentation – promotion of ideas or services by an identified sponsor. An advertisement, placed in an advertising medium, guaranteeing exposure of audience in return of published rate for space and time used.

Kotler (2005g) develop the advertising theory by introducing four different objectives:

- *Informative advertising*, aiming to create awareness and the knowledge of a new product or service.

- *Persuasive advertising*, aiming to create liking, preference, conviction and purchase of a product or a service.
- *Reminder advertising*, aiming to stimulate repeat purchase of a product or a service.
- *Reinforcement advertising*, aiming to convince current purchasers that they made a right choice.

The most often asked question is, how much should a company spent on advertising. Although advertising is currently treated as an expense, in the long term it is an investment. There are five different factors to consider during the advertising budget development: stage in the product life cycle; market share and consumer base; competition and clutter; advertising frequency and finally product sustainability.

To introduce a good advertising message, creativity is required. After the generation, proposed messages need to be evaluated and selected. It is not just important what to say, but also how to say it.

After choosing the message, the advertiser's next task is to choose the media to carry it. Each of the media has advantages as well as disadvantages. Following variables need to be considered: target audience media habits, product characteristics, message characteristics and finally costs.

Before the message is introduced and the advertisement is evaluated, the budget needs to be allocated.

2. Sales promotion is a promotion using different promotions to achieve exposure for chosen product offering the target audience motivation to respond actively.

Kotler (2005h) introduce the basic rules to develop the major decisions in sales promotion. After establishing the objectives and the consumer-promotion tools, for example samples, coupons, premiums, price packs, etc, selection, the trade promotion tools, for example price-offs, allowances and free goods, need to be selected. The developed program must be pre-tested, implemented, controlled and evaluated.

3. Personal selling is a promotion using sales pitch by sale representatives to a prospect guaranteeing to self-selected members of a target market.

4. Direct marketing is a promotion using mail shot, mail drop, telemarketing or a fax message to exposure to individual members and a target audience.

5. Public relations are indirect promotional tools, based on giving a positive image of the company to various publics. Defined by Institute of public relations as *“the deliberate, planning and sustained effort to establish and maintain mutual understanding between an organisation and its publics”*. The aim is to persuade public, that the company is the attractive organisation, important for the business sector and often rely on word-of-mouth recommendation. The tools of public relations are: Press releases, Lobbying, Education and training, Exhibitions, In house journals, Special Events and Sponsorship.

Kotler (2005i) introduces important rules for marketing public relation activities:

- Assisting the launch of a new product/service
- Assisting the repositioning the mature product/service
- Influencing specific target groups
- Defending products that have encountered public problems
- Building a corporate image

The major communication mix' disciplines are supported by following types of promotion stated by Baker (1996a):

Publicity is promotion in news media.

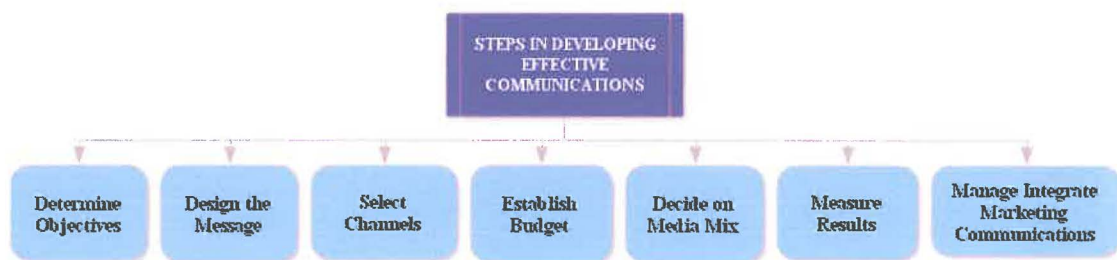
Packaging is promotion, display, focused on exposure to customers at the point of sale.

Sponsorship is a promotion, an association, of a product or service with an event or activity in expectation of secondary exposure using attribution to the sponsor during associated media coverage.

Word of mouth is organisational image delivery by someone's recommendation. Customers prefer to be guided by information from friends and other personal contacts rather than by usual promotional mix.

Promotion involves an ongoing process of communication between an organisation and its target markets. The process answers the following questions: Who is saying the message? To whom is the message addressed? How is the message communicated? To what effect was the communication made?

Illustration II.8 - Effective communication development



Kotler (2005j)

The illustration II.8 introduce important steps to be respected during the effective marketing communication development. The **total budget establishment** is the one of most difficult marketing decisions. Each company choose the different approach of budget establishment. Kotler (2005k) describes four common methods for budget development. First of mentioned approaches is called **affordable method**, set by the company as an amount of money that the company can afford. This method totally ignores the fact that the promotion is a long-term investment. The second approach, **percentage-of-sale method**, uses the sales as a determiner of promotion, rather than its result. Some companies set their promotion budget to achieve **share of voice parity** with competitors. This method discourages the promotional wars. And finally **objective-and-task method** set by defining the objectives, determining the tasks that must be performed to achieve these objectives, and estimating the costs of performing these tasks.

PEOPLE

People as a component of the service offered are the most important element of an organisation. Most organisations require personnel to be able to provide their services. Management is responsible for recruiting the most suitable personnel, followed by training, motivating, rewarding and controlling this personnel. All those factors influence the services quality. There are three different areas, involved in personnel management: the marketing department, operational management and human resource department.

Internal marketing become often-used practice to establish the techniques focused on employees. Human resource management also involves achieving organisational goals by satisfying customers' needs.

Staff can be supervised closely and corrective action can be taken where the employees fail to perform at a certain level or they can take the responsibility to control themselves.

All empowering strategies are useless if employees are not involved in their jobs. Motivation concerns the choices made by employees between different forms of behaviour to achieve their personal goals. The management aim is to make those goals equate to organisational goals.

Leadership is the secret of most successful companies. The results of poor leadership are evident in many failing service organisations. The principles of human resources management need to be implemented with effective leadership.

Recruiting, training and rewarding employees is the main responsibility of human resources management. Traditionally personnel specialists performed recruitment function. Today, departments usually recruit their own potential employees.

Recruitment process has five different elements: Development of recruitment policies; establishment or routine recruitment procedures and job description; development of person specification and advertising of job vacancy.

After choosing the candidate, the training is usually provided to complete specific knowledge and skills needed for effective job performance of a new employee.

Staff development is focused on future needs of employee, which correspond to the company needs. (Palmer, 2005e)

PHYSICAL EVIDENCE

The intangible nature of services means that customers cannot judge the service before it is consumed. There is a high risk inherent in a purchase decision. The important element of marketing planning is to reduce the level of risk by offering tangible evidence of the nature of the service. This evidence may have many different forms: brochure, staff appearance, building architecture, inside environment and so on. (Palmer, 2005f)

PROCESS

The process, as an important part of decision making has been recognized recently. The process is a tool for competitive advantage. There are some specifics in service process design to be considered.

- Customer participation in the process
- Location of service delivery (process can be carried out at the services premises or at the customer's home)
- Service itself (difference between process dependent service or equipment based service)
- High-contact and low-contact services (the level of contact between customer and service provider)
- Degree of standardization (The degree of standard format of delivery process)
- Complexity of service

There are two other elements included in process delivery system. With a greater development in IT, it also affects the technology of the process. The second and the last variable affecting the process is atmospherics. The plan to provide a nice atmosphere (based on sensory stimuli: Smell, Sight, Sound and Touch) within stores can be conducive to customer spending. (Woodruffe, 1995d)

CONTROLLING MARKETING FUNCTIONS

Because of dependability between all parts of marketing mix, it is essential coordinate and control marketing effectiveness. The most important is the clarifying directions for all units and personnel. Employees need to know, how they are evaluated and how their work relates to others in the organisation. Marketing control must be part of strategic planning program.

- Mission statement and objectives
 - Organisational structure
 - Employee performance standards and criteria linked to objectives
 - Methods to adjust strategy, structure and personnel in light of performance
- (Mullin et al, 2000d)

6.6 Financial projections

Action plan allow to managers to workout the budget. On the revenue side, this budget shows sales volume and average price. The side of expenses represents expected costs of production, distribution and marketing. The budget is a base for developing plans and schedules for material procurement, production scheduling, employee recruitment and marketing operations. (Kotler, 2005l)

In a strategic marketing planning, all strategies need to be financially approximately evaluated. In most of cases, the budget is prepared for three years, with first-year detailed budget. All budgeting functions need to be related to whole company wants to achieve. Marketing and financial directors are involved in budget preparation. Each item of budget expenditure needs to be related to an initial corporate financial objective. Marketing director must justify all marketing expenditures from zero bases against the special tasks to accomplish. By following mentioned rules, the budget should be rational, objective with a task approach. (McDonald, 2002b)

6.7 Implementation controls

The last section of the marketing plan outlines the control, implementation and adjusting systems of the plan. Typically both goals and budgets are worked out monthly or quarterly, so management can review each period's results. If it is necessary, the management can take corrective actions. (Kotler, 2005m)

PART III.
Analytical part

FINDINGS AND ANALYSIS

The secondary data, commissioned by the Northwest Regional Development Agency' Research Team and conducted by Knight, Kavanagh and Page Management Consultants during the period from March to July 2004 were studied and used in further plan development.

Marketing research was provided for the Liverpool area, by distributing questionnaires and carrying out interviews with dance institutions representatives, directors and specialists.

SWOT analyses were carried out in the mentioned area. The results were evaluated and presented by using summary tables and comments proposed by McDonald (2002c)

1. Survey reveals' participants in sport and art's by young people on Merseyside (11 July 2005)

Nearly one in five young people on Merseyside is a member of a dance club outside of school according to a new survey developed by the Northwest Regional Development Agency (NWDA) with Arts Council England, North West, Sport England North West, Culture Northwest and the region's local authorities.

One of the largest surveys of its kind, '**Participation in Sport, the Arts, Physical and Creative Activities in England's Northwest**', was conducted to increase understanding of how young people on Merseyside and the Northwest engage with and participate in sports and physical exercise and the arts and creative activities. The research is particularly robust as more than 55,000 Year 9 pupils completed the questionnaires (a response rate of over 70% of all 13-14 years old in the Northwest).

The need for this research was identified by Culture Northwest and will help to measure increasing participation in these activities. It was commissioned by the NWDA's Research Team and conducted by Knight, Kavanagh and Page Management Consultants. ([Www.artcouncil.org.uk](http://www.artcouncil.org.uk))

Cross-over (sports and arts) finding – dance on Merseyside

- Nearly one in five young people on Merseyside (18.6%) is a member of a dance club outside of school – in Knowsley this figure is almost one in four (23.5%),
- Nearly half of Year 9s take part in dance at school in lessons (46.7% for Merseyside) and 13% of them carry on dancing outside of school informally/with friends.
- Nearly half (45.6%) take part in school time, over a quarter (26.6%) get formal coaching or tuition, nearly one in five (17.0%) dance with their friends/outside

of formal activities, and 43.4% want to take part in more dance during school time.

- The figures for dance show a heavy gender bias – with girls consistently outnumbering boys in their participation and interest in dance. (<http://www.artcouncil.org.uk>)

NOTE: All survey' findings are available in Appendix E.

2. Questionnaires evaluation

150 questionnaires were distributed within five dance institutions, focused on dancers perception on quality of dance services within Liverpool area (Appendix B). 92 questionnaires, approximately 61% of all questionnaires were successfully returned and the following findings were analysed.

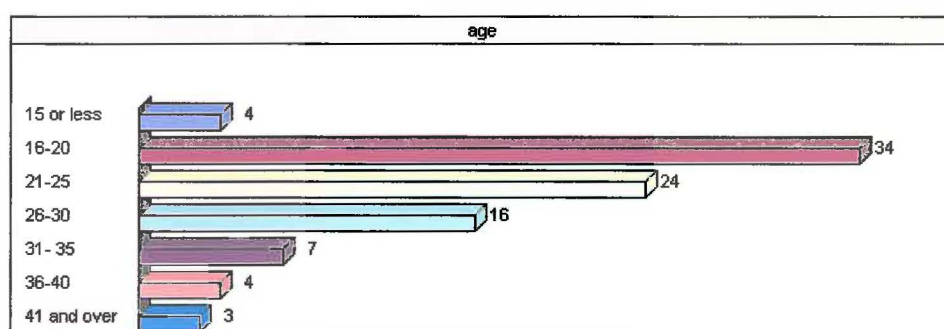
AGE

Table III.1 – Age (numerical and % data)

age	Nº cit.	Percent
15 or less	4	4.3%
16-20	34	37.0%
21-25	24	26.1%
26-30	16	17.4%
31- 35	7	7.6%
36-40	4	4.3%
41 and over	3	3.3%
TOTAL OBS.	92	100%

Mean = 3.13 Standard deviation = 1.39

Graph III.1. Age (numerical data)



As you can see from Table III.1 and Graph III.1, dancers were divided into 7 age categories. Young people from 16 to 30 year olds are the main buying force in dance industry. The most numerous is the group of 16-20 year olds represented by 37%, followed by 26.1% of 21-25 year olds. The next group 26-30 year olds belong among the stronger age categories, with 17.4%. The age group 31-35 is the first of the weaker categories, represented by 7.6%.

The rest of age categories represent together 11.9% of all dancers, with the youngest group (15 or less) and 36-40 year olds group have the same result, 4.3% and the weakest age group 41 and over represented by 3% of all dance population.

Conclusion:

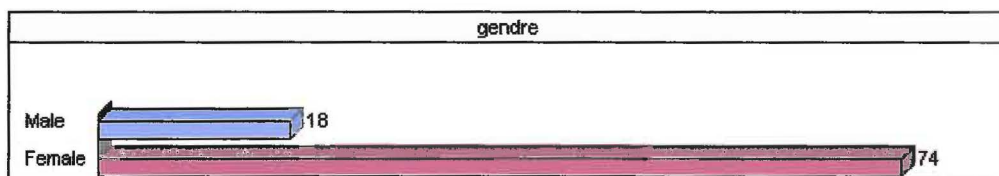
Marketing research shows that the main buying force is mostly among young people, between 16 and 30 year olds. For this reason, it is necessary to focus all dance services and activities of a new dance centre on those, the strongest age groups. On the other side, even the weak groups were represented by at least 3.3%, what means, that it is not possible to forget those age groups, because they still represent about 19.5% of all dance population. Children classes and dance activities for older dancers are important as supplementary activities.

GENDER

Table III.2 - Gender (numerical and % data)

gendre	N° cit.	Percent
Male	18	19.6%
Female	74	80.4%
TOTAL OBS.	92	100%

Graph III.2 - Gender (numerical data)



As Table III.2 and Graph III.2 show the gender aspect divides dance population into two categories. Most of the dancers are female, representing 80.4% of the entire dance population. Male dancers made up to 19.6% of total; this finding was a surprise, in that just female dancers fill most commercial classes.

This result was supported by the fact, that dance schools were involved in the research, because there are still a high number of male dancers in the professional dance world.

Conclusion:

This finding is not too important for marketing strategies decisions, because all lessons are provided for dancers with no regard to gender aspect.

STATUS

Table III.3- Status (numerical and % data)

status	N° cit.	Percent
Non-response	4	4.3%
Student	55	59.8%
Own business	4	4.3%
Unemployed	3	3.3%
Employed	26	28.3%
TOTAL OBS.	92	100%

Mean = 2.00 Standard deviation = 1.36

Graph III.3 - Status (numerical data)

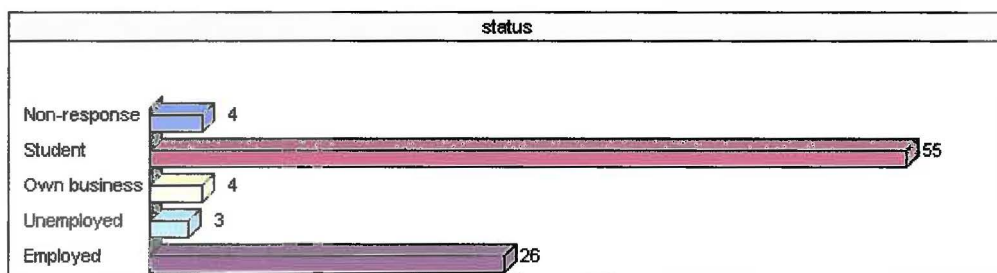


Table III.3, supplemented by Graph III.3 show the next category: the status, dividing people into four main categories. Students, 59.8%, represent the strongest status group. The next group are employed individuals, representing 28.3% of the dance population. Two really weak groups are unemployed individuals 3.3% and dancers running their own business 4.3%.

Conclusion:

The marketing research findings show the strongest buying force is among students, what may be seen as a paradox. The other aspect of the British life style, where most students have part time jobs or their parents sustain them, supports this fact. These analyses will be used during dance timetables and promotion strategies.

DANCE EXPERIENCE

Table III.4 - Dance experience (numerical and % data)

dance experience	N° cit.	Percent
Less than a year	3	3.3%
Between 1-3 years	20	21.7%
Between 4-6 years	18	19.6%
More than 6 years	51	55.4%
TOTAL OBS.	92	100%

Mean = 3.27 Standard deviation = 0.92

Graph III.4 - Dance experience (numerical data)

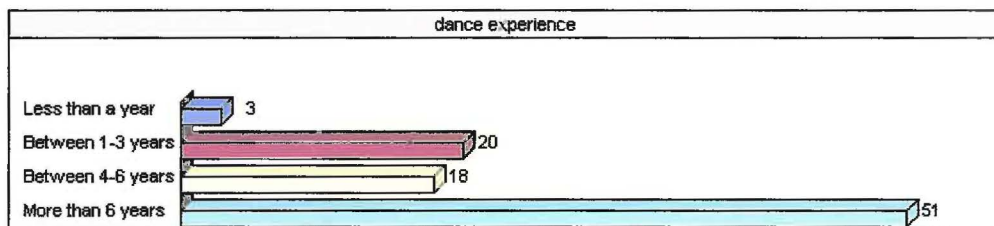


Table III.4 and Graph III.4 show dance experience as a next factor, dividing the dance population into four categories. The strongest group, 55.4%, are dancers practising more than 6 years. Two following groups have almost the same results, 21.7% for dancers practising between 1-3 years and 19.6% for dancers practising 4-6 years. New dancers represent the weakest group, 3.3%, practising less than a year.

Conclusion:

As a table III.4 shows, the strongest group are long practising dancers. This could be affected by the fact, that questionnaires were not been distributed among children. The lack of information youngest dancers were compensated for interviews with Suzanne Sharkey, the owner of the Elliot and Clarke dance and drama school and Beverly Norris-Edmunds, the director of the Dolphin Dance Studios College.

The results will affect the marketing strategies decisions; especially offering of dance lessons and levels as well as personnel - dance teachers choices. Greater dance experience of more than 50% of dancers offers the possibility of workshops and seminars, with professional, national or international dancers and choreographers.

DANCE STYLE

Table III.5 - Dance styles (numerical and % data)

dance style	N° cit. (rank 1)	Percent	N° cit. (rank 2)	Percent	N° cit. (rank 3)	Percent	N° cit. (sum)	Percent
Non-response	1	1.1%	-1	-1.1%	2	2.2%	1 (2.50)	1.1%
Ballet	22	23.9%	3	3.3%	4	4.3%	29 (1.38)	31.5%
Modern Dance	13	14.1%	12	13.0%	13	14.1%	38 (2.00)	41.3%
Contemporary dance	9	9.8%	8	8.7%	11	12.0%	28 (2.07)	30.4%
Jazz Dance	13	14.1%	23	25.0%	16	17.4%	52 (2.06)	56.5%
Funky	7	7.6%	9	9.8%	6	6.5%	22 (1.95)	23.9%
Street Dance	6	6.5%	11	12.0%	12	13.0%	29 (2.21)	31.5%
Hip-Hop	2	2.2%	5	5.4%	11	12.0%	18 (2.50)	19.6%
Tap Dance	8	8.7%	5	5.4%	10	10.9%	23 (2.09)	25.0%
Belly Dancing	3	3.3%	2	2.2%	2	2.2%	7 (1.86)	7.6%
Latino	1	1.1%	10	10.9%	4	4.3%	15 (2.20)	16.3%
Salsa	3	3.3%	4	4.3%	1	1.1%	8 (1.75)	8.7%
Other	4	4.3%	0	0.0%	0	0.0%	4 (1.00)	4.3%
TOTAL OBS.	92		92		92		92	

The question has 3 ranked multiple responses.

The table gives frequencies for each rank and for the sum.

The mean rank for each modality is given in brackets in the next-to-last column.

The number of responses is greater than the number of observations, due to multiple responses (to maximum of 3).

Graph III.5 – Dance styles (numerical data)

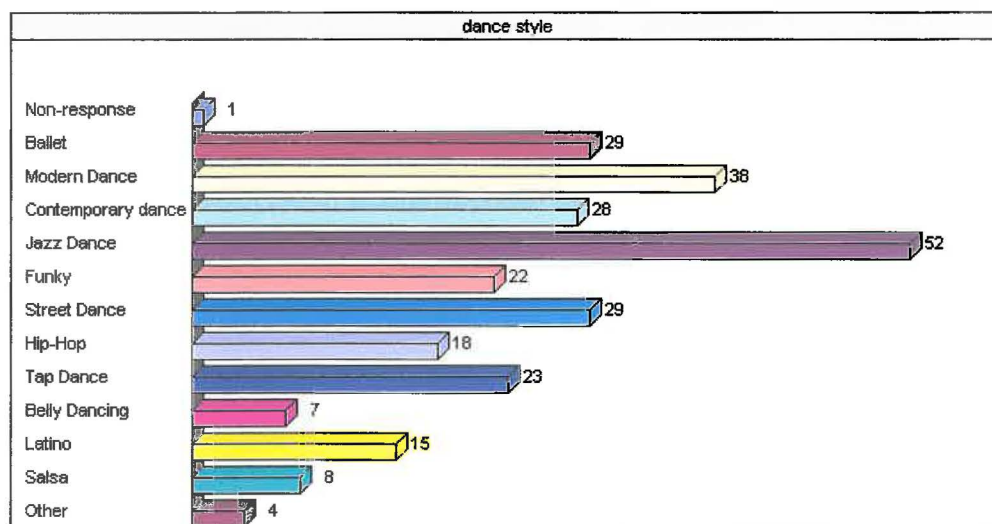


Table III.5, supplemented by graphic presentation (Graph III.5) introduces the diversity of dance styles. It is evident, that performing dance styles (Jazz dance 19%, Modern dance 13.9%, Ballet 10.6%, Contemporary 10.3% and Tap dance 8.4%) are most popular with total 62.2% of respondents. Another group of dance styles, called popular represented by Street dance 10.6%, Funky 8.1%, Hip-Hop 6.6%, shows as the second strongest with 25.3% in total. The less developed dance styles area is Latino dance styles (Latino 5.5%, Salsa 2.9% and Belly Dancing 2.6%) interesting 11% of a dance population. In last place, the unidentified dance styles, is represented by 1.5% of dance population.

Conclusion:

The table above has an important role to place when a new dance centre is created. This table shows that performance styles mostly attract the Liverpool dance population, closely following by popular dance styles as Street dance, Hip-Hop, etc. The table supported the primary idea of dance services providing a greater diversity of dance styles. The fact that some of mentioned dance styles are more popular will be used during the timetable creation, dance staff recruiting process and workshops and seminars planning.

DANCE LEVEL

Table III.6 - Dance level (numerical and % data)

level	N° cit.	Percent
Beginner	9	9.8%
Intermediate	27	29.3%
Advanced	49	53.3%
Professional	7	7.6%
TOTAL OBS.	92	100%

Mean = 2.59 Standard deviation = 0.77

The question is a single response on a scale.

Values are based on a scale of 1 (Beginner) to 4 (Professional).

Graph III.6 - Dance level (numerical data)

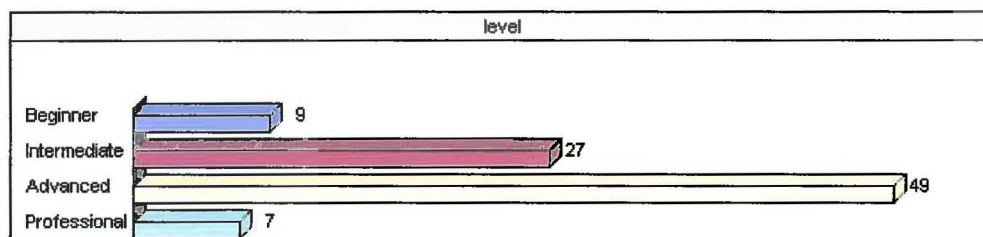


Table III.6, supplemented by Graph III.6, presents the next category, dividing dancers according to their dance level. The strongest level (according to self-estimation of dancers) is advanced, represented by 53.3% of dancers. The second strongest dance level is intermediate 29.3% of all dancers. Just 9,8% of dancers describe themselves as beginners and 7.6% as professionals.

Conclusion:

The findings that more than a half of dancers in Liverpool class themselves as advanced and about 30% estimated themselves as intermediate. There are two explanations, the first one, that dancers practising within Liverpool are very experienced dancers. The second explanation can be affected by the fact that people's nature tends to overestimate personal skills. As it was seen during courses visited in Liverpool, not all intermediate dancers have intermediate skills.

These findings will be used as basic information for dance lessons and timetable development.

REGULARITY OF PRACTISING

Table III.7 – Regularity (numeric and % data)

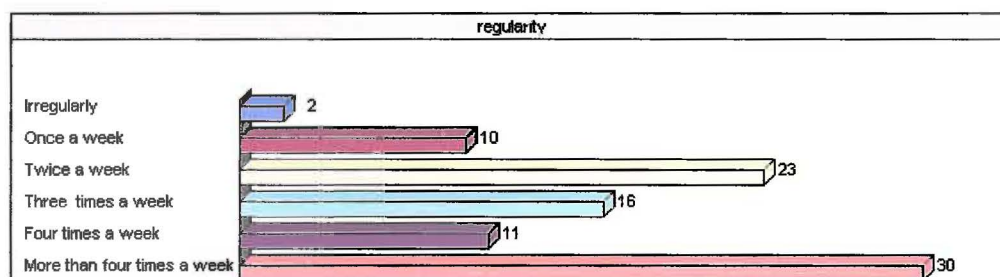
regularity	N° cit.	Percent
Irregularly	2	2.2%
Once a week	10	10.9%
Twice a week	23	25.0%
Three times a week	16	17.4%
Four times a week	11	12.0%
More than four times a week	30	32.6%
TOTAL OBS.	92	100%

Mean = 4.24 Standard deviation = 1.51

The question is a single response on a scale.

Values are based on a scale of 1 (Irregularly) to 6 (More than four times a week).

Graph III.7 – Regularity of practising (numeric data)



The above table, III.7, introduces the next category, dividing dancers according to time of practise, regularity. 32.6% of dance population in Liverpool practise more than four times a week. 25% of dance population practise twice a week. Dancers practising three times (17.4%) and four times (12%) a week are together the second strongest group. Just 10.9% of dancers dance once a week, the last 2.2% dancers practice irregularly.

Conclusion:

This table shows that most dancers take dance seriously. There are just a few dancers practising irregularly or once a week.

As a result, these findings can be used as guidance for new centre development. There are two questions to be answered. Are these findings the result of a lack of commercial dance centres or a lack of interest among the general public?

ADVERTISING

Table III.8 – Advertisement (numeric and % data)

advertisement	N° cit.	Percent
Non-response	1	1.1%
Friend's recommendation	24	26.1%
Newspaper Advertisement	13	14.1%
Brochure	19	20.7%
Internet	6	6.5%
Word of mouth	29	31.5%
TOTAL OBS.	92	100%

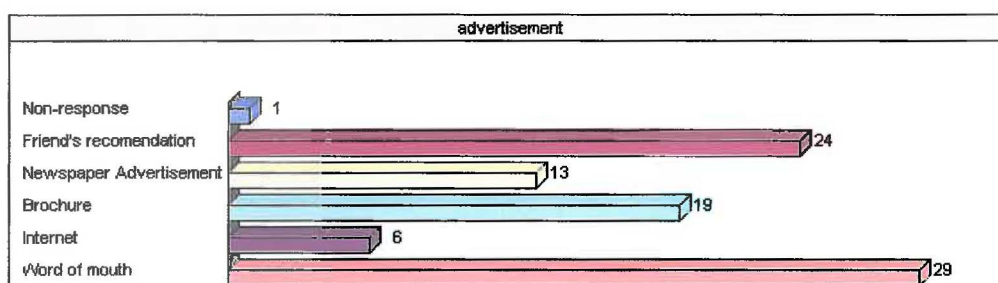
Mean = 3.03 Standard deviation = 1.60

The question is a single response on a scale.

Values are based on a scale of 1 (Friend's recommendation) to 5 (Word of mouth).

The calculations do not take account of non-responses.

Graph III.8 - Advertisement (numeric data)



The table above, supplemented by the graph III.8, shows which of advertising methods are the main channels of distributing information. Most dancers (31.5%) heard about existing dance institutions thank to *Word of Mouth*. The second strongest channel (26.1%) is Friends Recommendation, followed by *Brochure* (20.7%) and Newspaper advertisement (14.1%). The weakest advertising channel is the *Internet*, just 6.6% of dancers found out about an existing dance centre tram Internet searches.

Conclusion:

Word of mouth and friend's recommendation were evaluated as the strongest advertising channels, by 58.3% of participating dancers. This result shows how important the reputation of dance institution is. The problem is that a new dance centre will need to gain this confidence among dancers. For this reason, other promotional channels need to be developed.

LOCATION IMPORTANCE

Table III.9- Location importance (numeric and % data)

location	N° cit.	Percent
Non-response	1	1.1%
No importance	14	15.2%
Little importance	19	20.7%
Quite important	23	25.0%
Very important	35	38.0%
TOTAL OBS.	92	100%

Mean = 2.87 Standard deviation = 1.10

The question is a single response on a scale.

Values are based on a scale of 1 (No importance) to 4 (Very important).

The calculations do not take account of non-responses.

Graph III.9 – Location importance (numeric data)

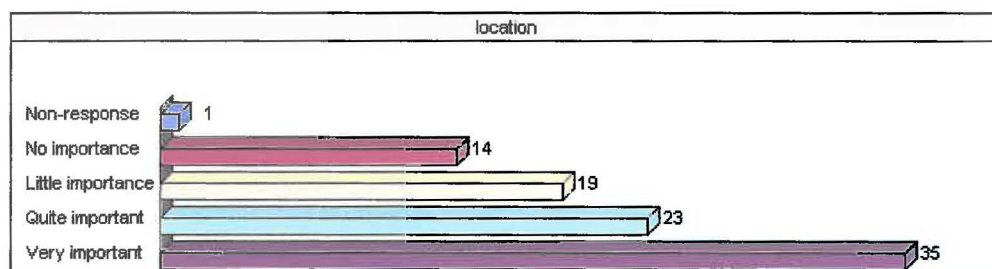


Table III.9, supplemented by Graph III.9, show the importance of location for dance institutions customers. Four choices were given, to discover dancers' opinion. Most dancers (38.5%) find the location of a dance centre very important. 25.3% of dancers find the location quite important, followed by 20.9% of answers finding little importance of centre location. The weakest opinion (15.4%) was that there is no importance of dance centre location.

Conclusion:

These findings were the most balanced of the whole research. Still, 64.8% of respondents think that the location is rather important. This result will be the basis of marketing decisions on the location of a new dance centre location. A dance institution should have a good accessibility, within walking distance to public transport, close to the town centre, or near to the motorway exits.

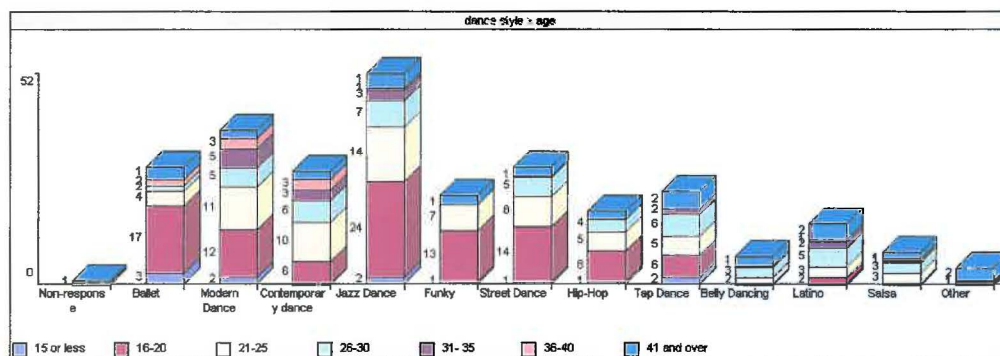
Cross tabulations analyses:

Cross tabulation analyses present the inter-relations between different variables.

Combination of a few variables were chosen and used to carry out product offer and dance lessons timetabling.

AGE VERSUS DANCE STYLE

Graph III.10 - Age versus Dance style (numerical data)



NOTE: Larger table - see Appendix F

All performing dance styles, such as Ballet, Modern Dance, Contemporary and Jazz dance are popular with dancers no regarding of the age. Most popular dance style, in the Liverpool area, is Jazz dance, followed by Modern Dance and Ballet. Anyway, the strongest age categories, practising performing styles are dancers from 16 to 30 year olds.

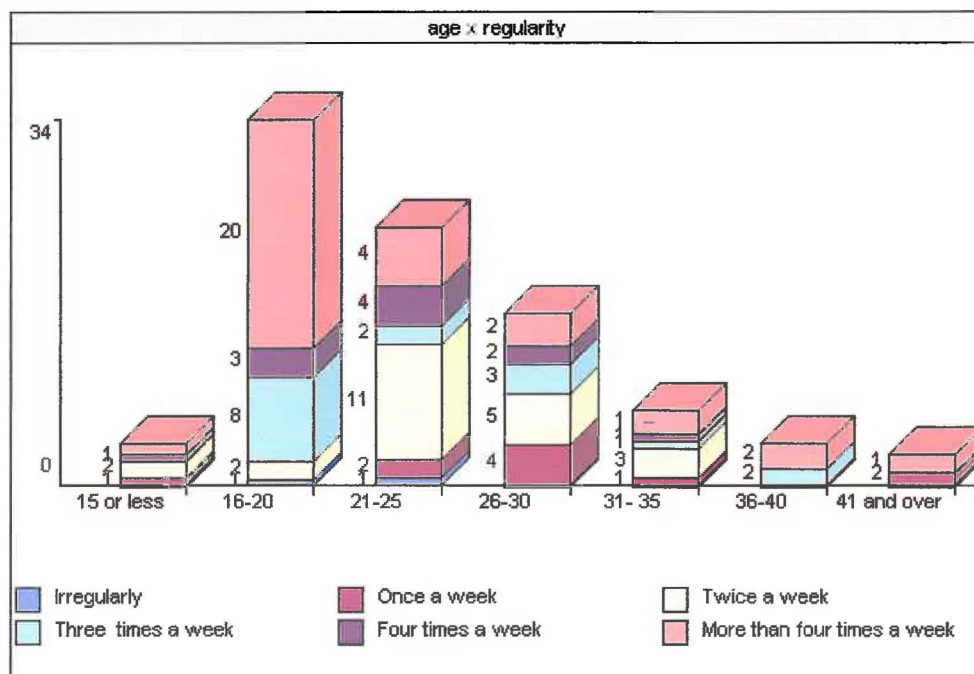
Popular dance styles, such as Street dance, Hip-Hop and funk, are practised mostly by young dancers between 16 -25 year olds, with few practitioners from the oldest age group.

Latino and Salsa have their admirers from age old groups over 16 year olds.

Belly dancing is the dance style practised by dancers older than 41 and young dancers from 21 to 30 year olds.

AGE VERSUS REGULARITY

Graph III.11 – Age versus regularity (numerical data)



From Graph III.11, it is evident, that most dancers practice regularly no matter age category, at least twice a week. Most of dancers take dance seriously.

The youngest group, 15 years old and younger dancers, participate dance lessons at least once or twice a week, some of them have already started professional preparation by taking classes four times a week or more.

Dancers 16 to 20 year olds take dance very seriously. Just few of them participate dance less than twice a week, majority of them practice more than three times a week.

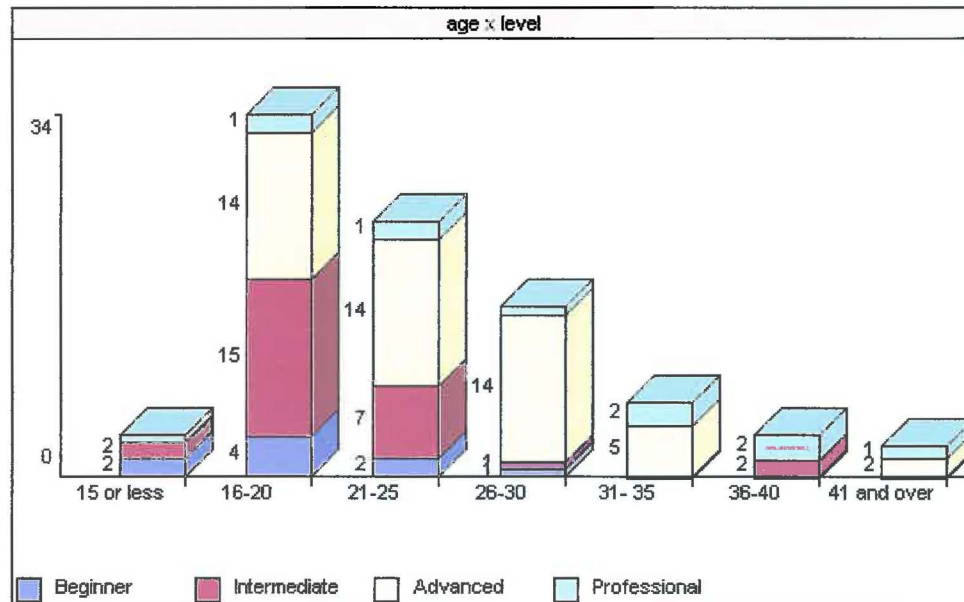
Young people, between 21 and 25 year olds, represent most variable group, from irregular to more than 4 times practicing dancers. Almost half of them attend dance lessons twice a week.

Dancers, from 26 to 35 year olds, are invariably divided into all categories, except irregular participants.

Age group, 41 and over is divided into occasional dancers practising once a week and professional dancers, practising more than four times a week.

AGE VERSUS DANCE LEVEL

Table III.12 – Age versus dance level (numerical data)



Dance level is another variable, closely connected with age categories. Logically it is possible say that young dancers will have less experience than their older colleagues.

Graph 12 above shows that beginners are represented in all age categories, until 30 years olds. From this finding it is possible to divine that people over 30 year olds do not start with dance classes.

With growing age, the dance experience is bigger. From 31 years old, most of dancers are advanced or professionals except a few individuals in the age between 36 and 40 year olds – intermediate.

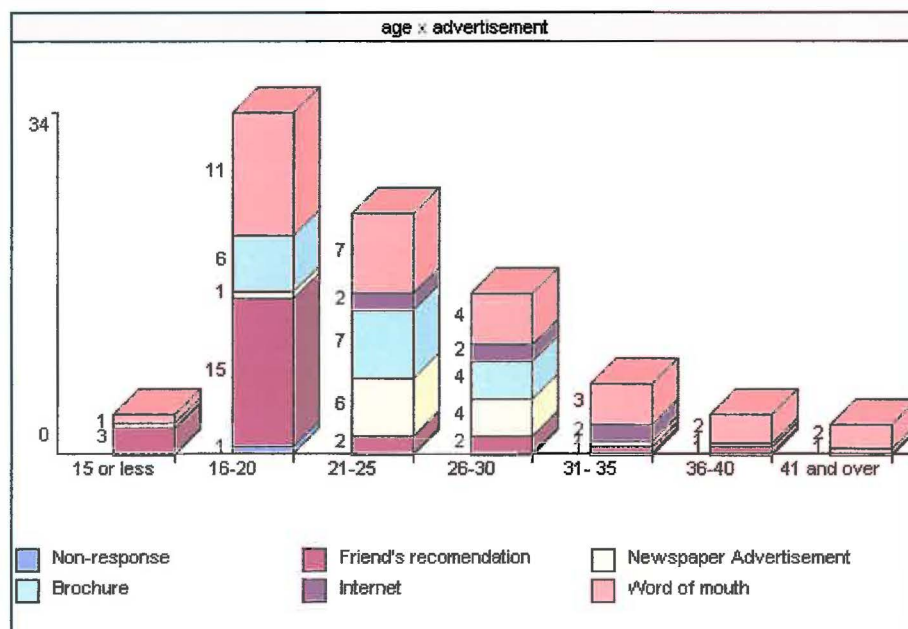
The most variable group are dancers from 16 – 20 year olds, with the strongest intermediate and advanced level.

21 -26 year olds, the next variable group, are mostly advance level followed by intermediate, beginners and professionals.

Youngest dancers are mostly intermediate, beginners, but some of them are even professional!

AGE VERSUS ADVERTISING STRATEGY

Graph III.13 - Age versus Advertisement strategy (numerical data)



Different advertising strategies attracted dancers to dance centres, schools and studios, as Graph 13 shows.

Word of mouth and friend's recommendation were the strongest methods. Word of mouth has an important role in bringing in new customers no matter the age category. Most young dancers (younger than 20 year olds) were persuaded to attend a dance studio by their friends. An information brochure was important, especially as an informative channel for dancers between 16 and 30 year olds. Newspaper advertising was the strategy most attractive for dancers between 21 and 30 year olds.

The Internet, as one of the less successful strategies, helped dancers (21- 35 year olds) to find dance lessons.

As we can see, company image and reputation, as long-term developing strategies, can bring in most customers. Promotional strategies, such as newspaper advertisement, brochure and Internet web sites, are needed to gain new customers, with no connection to other dancers or dance organisations.

3. Interviews

Consultation with experts, the qualitative method, was used to gather the necessary data concerning marketing strategies of dance centers in the Liverpool area. Managers and marketing specialists were personally interviewed. All questions were focused on types of information concerning: marketing strategies, personnel, existing competition and consumers of a dance centre (see Appendix G). Four interviews were carried out.

Ms Sarah Edwards - director of Performing Art Department of Liverpool Community College

The interview with Ms Sarah Edwards was carried out 26th of January 2007. The appointment lasted about an hour. Sarah rendered detailed information concerning their Performing Art Department.

Ms Beverly Norris-Edmunds – director of Dolphin Dance Studios College

The interview with Ms Beverly Norris-Edmunds was agreed for 19th January 2007. The meeting lasted about half an hour. Beverly rendered detailed description of all services provided by Dolphin Dance Studios College. She was impressed with an idea of the dissertation. She has offered further cooperation, during the dissertation development process.

Ms Mandy Tickle – marketing co-ordinator of Merseyside Dance Initiative

Interview with Ms Mandy Tickle was carried out 17th November 2006. The meeting lasted for two hours. Mandy rendered detailed description of MDI services including marketing strategies description. All questions were answered with enthusiasm, and full interest. After first meeting, another appointment was agreed. During the second rendezvous, Mandy released a completed development of MDI Leap festival, as well as confidential information concerning marketing plan of MDI.

Ms Suzanne Sharkey – director of Elliot-Clarke Dance and Drama School

A brief interview with Ms Suzanne Sharkey was carried out 3rd November 2006. Basic information concerning offering dance services, staff and marketing strategies were rendered.

Figure III.1 Liverpool Community College – Performing Art Department

The Arts Centre opened in 1999 with the best facilities for Arts teaching in any North Western FE college.

Marketing Strategy	
Product	<ul style="list-style-type: none">- Dance educational courses (Diplomas and degrees in performing dance)- Dance levels: Beginners, Intermediate, Advanced- Dance styles: Modern dance, Jazz dance, Tap dance, Street dance- Students over 16 years old- Future development (public dance lessons will be organised)
Price	Free of Charge (Public establishment)
Place	Within walking distance from town centre, placed in the middle of university area in Liverpool with bus stop in front of the college.
Promotion	College Web site and Brochure are two way of promotional strategy
Physical Evidence	Modern equipment of two dance studios, reception, cafeteria
People	Dance teachers have a great dance experience; most of them are still performing professional dancers.
Process	Individual approach is the respond on dancers' personal needs.

Figure III.2

Dolphin Dance Studios College

Dolphin Dance Studios College was established in 1997 and specialises in Jazz and Musical Theatre, by Ms Beverly Norris-Edmunds. The basic idea was to bring new and inspiring blends of commercial and street jazz to the students. The studio has become influential in North West changing perception of dance and leading the student to the professional career.

Marketing Strategy	
Product	<p>Foundation Course (1 year course) focused on students with limited dance experience, as an introduction to the theatre industry</p> <p>Musical Theatre Course (3 years course), the programme designed to equip the students in three disciplines; Dance, Singing and Drama</p> <p>Associated Teaching Options, supported by Imperial Society of Teachers of Dance and International Dance Teachers Association, are recommended for students to get internationally certified graduate level</p> <p>Saturday children dance lessons</p> <p>Wednesday evening public dance classes (Jazz and Street Dance)</p>
Price	<p>£4000 for educational one year course</p> <p>Additional children courses and adult classes have different prices:</p> <p>1 class per week £ 6,50</p> <p>2 classes per week £ 8,50</p> <p>3 classes per week £ 9,50</p> <p>4 classes per week £11,00</p> <p>5 classes per week £12,50</p>
Place	<p>Within walking distance from town centre, placed close to university area in Liverpool.</p>
Promotion	<p>College Web site, Brochure, Dance magazine Advertisement</p>
Physical Evidence	<p>Modern equipment of 5 dance studios, reception, changing rooms, coffee and sandwich automat</p>
People	<p>Dance teachers have a great dance experience, still performing professional dancers.</p> <p>Vice-President (one of dance teachers), 2 Receptionists, 8 Full-time teachers, 6 Part-time teachers, Guests teachers</p>
Process	<p>- Individual approach is the respond on dancers' personal needs, all courses are organised during from Wednesday to Friday, dancers are practising in small groups (from 4 dancers)</p>

Figure III.3

Merseyside Dance Initiative

Through funding from loyal supporters and new successfully funding schemes MDI carries out important work in profiling the dance on Merseyside to all those interested. MDI aims to create a healthy dance culture by making dance as accessible as possible through teaching, workshops, residencies, performances and training.

Marketing Strategy	
Product	<ul style="list-style-type: none"> - Dance lessons: Break-dance, Street dance, Hip-hop, Contemporary, African dance, African Drumming, Ballroom and Latin, Salsa, Yoga, Dance aerobics, Pregnant moves, 50 moves, Parents and Tots, After school dance club (children 5-8 years old), Youth dance, IMIC (dancing for learning disabled people) (Timetable see Appendix 3) - Workshops, offering especially during the summer. Workshops length varies with the dance styles and dance instructors availability from one week, one day or half-day. Not all workshops and lessons are provided in MDI studios, but Hope University dance studios are rent to use. - Leap Dance Festival
Price	<p>Dance lessons tuition fees are from £1.50 to £4.00 per lesson, with 50p discount for students. The price varies with each dance style. MDI offers a loyalty card for regular participants, offering each 11th class free of charge.</p> <p>Workshop price varies with each instructor, dance style and the length of each event.</p>
Place	MDI is perfectly placed in the town centre, in Liverpool University zone, within 10 minutes from city centre. With a parking places and bus station in front of MDI studios, it has a great accessibility.
Promotion	Constantly updating Web site, Advertising sheets, Sponsorship, Dance magazine Advertisement, Sales promotion, Public relations
Physical Evidence	Two dance studios, equipped with wooden floor, bars and hi-fi equipment. MDI do not have changing rooms and showers, which is the current major problem.
People	Administrator, Director, Marketing Co-ordinator, Project development manager, Part-time and guest dance teachers
Process	All staff members are the professionals, working hard to inspire people through dance.

Figure III.4

Elliot-Clarke School of Dance and Drama

Drama established in 1965, even 4years earlier Dance and Drama College. Now a day the school is a private institution of Suzanne Sharkey. The school activities are focused on dance, drama and singing classes.

Marketing Mix Strategy	
Product	<p>The school provide lessons for children from 2 till 16 years old, divided in groups according the school grades. Lessons are provided during from Monday to Saturday.</p> <p>Modern dance, Ballet, Tap dance, Jazz dance, Street dance and Hip-hop (exceptionally on Saturday)</p>
Price	<p>Courses are organised in 10 weeks terms while price correspond to the number of lessons per week, from £55 to £350.</p>
Place	<p>Dance and drama school is located in the centre of Liverpool, really closed to pedestrian zone. The school is well-equipped centre with 5 studios for dance, drama and singing classes.</p>
Promotion	<p>A Director, Suzanne Sharkey, takes all responsibility of promotion activities. This school does not invest a lot into promoting strategies.</p> <p>Few adverts are places in newspapers and dance magazines.</p> <p>Sales promotions are made while the first lesson is always free of charge.</p> <p>Irregularly open days are organised to present the school to the new potential costumers.</p>
Physical Evidence	<p>Dance and drama school is placed in corner building, what make a great possibility to use all interior to create 5 studios. Lovely decorated reception, few places to seat for waiting parents and guests, make familiar atmosphere.</p>
People	<p>Suzanne Sharkey and her husband take care of smooth running of dance centre.</p> <p>Dance teachers are hourly paid, and employed for each dance lesson separately.</p>
Process	<p>Every one is friendly welcome, all information are served kindly, what makes the impression of professionalism of this dance and drama school.</p>

4. SWOT analyses

1. SBU (strategic business unit) market description^{*}

Figure III.5: Market description

The market consists of the 4 major competitors; each of them is focused on different segments, by providing various dance lessons and services for dancers as well as for general public. There is just one direct competitor, the Merseyside Dance Initiative, offering comparable services as a new dance centre.

2. Critical success factors^{**}

Figure III.6: Critical success factor evaluation

Critical success factor evaluation		
1	Price	30
2	Quality	25
3	Range of Dance Styles	18
4	Location	12
5	Timetable	10
6	Facilities	5
TOTAL		100

^{*} Here, the description of the market in a Liverpool area for which the SWOT analysis is being done.

^{**} What are the key things from customer's point of view that any competitor has to right to succeed? Weighting, how important is each of these critical success factors. Score out of 100. Critical success factors evaluation was based on Customers' Surveys analyses and Interviews' results.

3. Strengths and weaknesses*

Figure III.7: Strengths and weaknesses

Competitor CSF	Critical success factors' evaluation	In Motion Dance Studios	Clarke Elliot Dance & Drama	Merseyside Dance Initiative	Dolphin Dance Studios College	Merseyside Dance & Drama Centre
Price	30	8 x 30	7 x 30	9 x 30	6 x 30	5 x 30
Quality	25	9 x 25	7 x 25	9 x 25	9 x 25	7 x 25
Range DS	18	10 x 18	5 x 18	8 x 18	3 x 18	2 x 18
Location	12	8 x 12	9 x 12	4 x 12	4 x 12	5 x 12
Timetable	10	8 x 10	8 x 10	7 x 10	1 x 10	1 x 10
Facilities	5	9 x 5	6 x 5	4 x 5	8 x 5	6 x 5
Total	100	866	693	747	557	461

Figure III.7 presents the competitors critical success factors for each of competitors in Liverpool area, as well as new dance centre; evaluation is based on Observational research and Consultation with experts findings and analyses. The figure introduces main competitors within Liverpool. The findings show that the In Motion dance Studios, Ltd has the best score (866 points), followed by the Merseyside dance Initiative (747 points), suffering especially from insufficient facilities and the location. Elliot-Clarke School of Dance and Drama (693 points) has a major difficulty, the narrow range of dance services. Dolphin Dance Studios College (557 points) has a limited offer of public dance services organised only once a week and long distance from town centre. Merseyside Dance & Drama Centre was evaluated as a weakest competitor, because of limited offer of dance services, provided only once a week and expensive price policy.

* Scoring of own dance centre and each of competitors out of 10 (1 – lowest, 10 - the best) on each critical success factors. Then multiply the score by the weight.

In Motion Dance Studios, Ltd' Strengths

- A new idea bringing a wide range of a dance services for all dancers within Liverpool area supplemented by a relaxation centre and a coffee shop. No one is doing it in Liverpool area.
- The location, within walking distance from town centre as well from university area, facilitates the access for all dancers from Liverpool area.
- The property rent will facilitate to expand the dance centre, in case growing demand requires it.
- Three dance studios will enable the close cooperation with the dance companies and dancers in the host area.
- The relaxation centre and the coffee shop will attract the general public as well as create the dance base, where people dance, relax and meet.
- The focus on young people and dance activities enable obtaining the financial support and funding from Liverpool City Council and Art Council.
- The possibility to increase dance services easily thanks to the never-ending modern dance development.

In Motion Dance Studios, Ltd' Weaknesses

- In Motion Dance Studios, Ltd needs extensive marketing to wide customers' base.
- As an innovating company, In Motion Dance Studios, Ltd needs to encourage the general public as well to gain the confidence of all dancers.
- The business creation was enabled thanks to the financial loan from HSBC bank. The loan repayment will slow down the profit making, during the twenty months repayment process.

4. Opportunities/ Threats

Figure III.8: Opportunities and Threats *

	Opportunities	Threats
1	Unexploited Market Space	New Dance Studios Establishment
2	Growing interest between a general public	Constantly Changing Demand for Dance Styles
3	Growing Popularity of Modern Dance	Rise of Operating and Indirect Costs
4	Continual Development of Dance Styles	Changing economic, social, political and legal aspects
5	European City of culture 2008 Liverpool	Unforeseeable circumstances (Fire, Storm, Flooding...)
6	Government encouragement for small businesses	-
7	Dance TV emissions' popularity	-

The figure IV.8 presents the summary of primer opportunities and threats in Liverpool area.

NOTE: These findings will be described during the assumptions' development (Synthetic part).

* What are the few key things outside the direct control that have had, and will continue to have, an impact on my business?

PART IV.
Synthetic part

1. STRATEGIC PLANNING

1.1 In Motion Dance Studio, Ltd' mission

“In Motion Dance Studios, Ltd”, has as its main task to assemble all dancers from Liverpool area. We are determined to provide a wide range of dance lessons, open to all dancers during all week long. We aim to offer high quality dance lessons provided by the best choreographers and dancers specialising in modern dance techniques and styles. We aim to bring together the dance and non-dance population by establishing a coffee shop and relaxation centre as a part of the organisation. We are determined to provide great customer service, supported by highly enthused staff, encouraged by friendly working relations and benefit policy. As a side activity we are determined to rent our facilities to individuals and dance companies in order to organise trainings, seminars, workshops, etc. We aim to generate sufficient profit to finance continual improvement and growth of the business.

1.2 In Motion Dance Studio, Ltd' objectives

In Motion Dance Studios, Ltd has as a main objective to create a dance centre offering an attractive range of dance services as well as place offering relaxing services and coffee shop in Liverpool.

The first year will be crucial for acquiring a permanent clientele, buying our dance lessons on a regular basis. During this stage, intense promotional activities will take place. In Motion dance studios; Ltd will establish an initial market during the first 6 months. The organisation will become an innovator, within Liverpool, competitor, as well as partner of existing institutions during the second half of first year. Making a profit by the end of the end of the first year will be a requirement. The basic aim for this term will be to create positive reputation, as a quality dance centre having the widest range of dance lessons and levels in Liverpool area with a great background and side services. We aim to fill 65% of our dance lessons and during second half of first year. The dance staff policy will be, during the first year development, focused on local dance teachers and choreographers.

Based on strong reputation gained during the first year, the aim would be to attract more customers as well as increase services on offer, the number of dance lessons and dance levels, during future years, the aim of farther years will be to attract more general public to start the dance career as well as professional dancers, to improve their skills or gain first teaching experiences.

The second year will be the starting point for paying off the business loan, plus share allocation between charter members. Another financial objective will be to sustain profitability and eventually increase it.

In Motion Dance studios, Ltd will intensify the relationship with other dance institutions, not just in Liverpool but also within North West England area and North East Wales.

According to the popularity of dance workshops and seminars, the international teachers will take part in dance lessons development. The closer cooperation is planned with French, Slovak, Czech and Austrian dance choreographers and teachers.

1.3 In Motion Dance Studio, Ltd' strategies

Organisational strategies will be centred on corporate objectives.

In Motion Dance studios, Ltd will provide dance services: dance lessons for adults and children (performing styles, popular and Latino dance styles) suitable for all dance levels (beginners, intermediate, advanced and professional). A Relaxation centre (with Jacuzzi and Solariums) and coffee shop will also be run, to attract the general public as well as create a solid background for all dancers.

Reception point will welcome and inform the customers about existing facilities, dance studios, relaxation centre and coffee shop, as well as showers, changing rooms, toilets and waiting area with information board. Modern Hi-Fi technologies, dance floor, mirror walls and classical dance bars will equip three dance studios. All staff members, including about 20 employees (Director, Vice-President, Administrator, Receptionists, Dance Teachers and Cleaners) will take part in the efficient running of the institution. Each of personnel has to have complete CRB check.

At the beginning the business loan will be taken with assistance of HSBC bank, to cover reconstruction of rented warehouse, to ensure enough financial resources to pay promotional activities and a secure financial reserve during the crucial first few months from development of the company. Financial support will be provided by four shareholder's investments, in total £15.000. Art Council and Liverpool Town Council will provide support totalling £225.000. Coffee shop rent as well as dance studios hire will contribute in financial resources.

All these strategies will be highlighted by physical evidence and processing of provided services. Internationally known Czech architect, Pavel Havlasek, will participate in the interior design of whole complex.

1.4 In Motion Dance Studio, Ltd' Business Portfolio Design

In Motion Dance Studios, a limited company is determined to run a dance centre, providing following dance services, relaxation services and coffee shop.

1. Dance services

- **Dance classes**
 - Ballet (Classical Ballet)
 - Contemporary (Modern Dance, Contemporary dance)
 - Pop & Hip-Hop (Hip-Hop, Street dance, Funk, Break Dance)
 - Jazz & Tap (Jazz dance, Street jazz, Tap dance)
 - Latin (Salsa, Latin Jazz, Capoeira)
- **Dance levels**
 - Beginners (Suitable for complete beginners. and those with some experience)
 - Experienced (Should possess a basic knowledge of selected class style with an openness to enhance your skill level)
 - Advanced (Improved level of dance with a particular style)
 - Professionals (Degree or certification level through course study or self-education.)
- **Adults and Children classes**
 - Children 3-5 years old
 6-11 years old
 12-15 years old
 - Adults 16 years and older
- **Dance studios hire**
 - Studio I (10x18m, max capacity 40)
 - Studio II (8x10m, max capacity 25)

- Studio III (8x8m, max capacity 20)
 - Relaxing centre
 - 2 Solariums (Vertical and Horizontal)
 - Spa for 4 person
- 2. Rent a coffee shop (maximal capacity about 30 customers)
 - Kitchen
 - Bar area
 - Sitting area
 - Stock room
 - Staff room

2. MARKETING PLANNING

2.1 Situational Review (Market Audit)

The business structure solution

In the United Kingdom, there are three major structures to choose when starting the business.

Sole trader, the type of business usually starts by someone who has a single skill or service that people buy. The biggest disadvantage is the full responsibility of the debts. Personal assets can be seized. It is difficult to borrow money as well as expend the business activity.

Partnership enables the small number people working together to share responsibilities and reward the business. There is usually partnership agreement and many small businesses and professional firms such as solicitors and accountants work as partnership. The advantage is that people share the profits. No formal accounts have to be filled. All partners are responsible for the business debts. In the event of bankruptcy personal assets can be seized.

Limited Company. Setting the limited company gives the business protection and rights but also imposes duties such as filling the formal accounts for the business inspection. All shareholders in the business are limited in any liability for debts to extend of the shareholding. There are also tax and other benefits. It is necessary to register with the Registrar of the companies. There are few advantages in running this type of business. The liability is limited; it is easier to borrow the money. A company has a separate existence and status in law from shareholders. A company is obliged to produce annual accounts on time. Other disadvantages are shareholders byrocracy and personal guarantees.

2.1.2 Legislative Regulations

For a new business creation, it is necessary to check legal regulations within the country you plan to start. The Companies Act 2006 from the 08.11.2006 set these regulations in the UK. The Companies Act is a piece of primary legislation that, once

brought into force, will largely apply to companies directly. However, a number of provisions will need to be set out in secondary legislation - mainly in regulations or orders made by statutory instrument.

From mentioned types of companies, Private Company Limited by Liability was chosen as the most suitable. Member's liability is limited to the amount they have agreed to contribute to the company assets if it is wound up. In Motion Dance School, Ltd is determined to respect the **following legislative regulations**.

There are few steps of registration process to follow:

1. Registrar of Companies
2. Incorporation

Registrar Documents and Forms

- A memorandum of association (Name, Location, Main Aims)
- Articles of Association (How the company will be run, rights of shareholders and power of directors)
- Form 10 (Statement of 1st directors, Secretary and Registered Office)
- Form 12 (Declaration of Compliance with the Requirement of the Companies Act)

Tax System and In Motion Dance School, Ltd

1. *Corporation tax* (19% - 30%) on profits is paid by limited companies on their profits, by fulfilling Form CT600 and supply with a set of accounts.
2. *Value Added Tax* is a tax that applies to most business transactions involving the transfer of goods or services (0%, 5%, 17.5%)
3. *Income Tax* is a system for working out and paying tax. The tax return have to be completed if you are:
 - Self-employed
 - Company's directors
 - Are earning enough to pay higher-rate tax, etc

4. *National Insurance Contribution* (Both the employee and the employer pay NICs only when the employee's earnings exceed the Earnings Threshold (ET) (£97 weekly or £420 monthly). The employer pays contributions at the rate of 12.8% on earnings above the Upper Earnings Limit)

5. *Pay As You Earn* (System for collecting income tax from the pay of employees) and Payroll (If your business employs people, you are obliged to set up a payroll system in order to deduct the correct amount of tax and National Insurance contributions from their pay.)

As the **Article of Association** stated, each private company have to have at least one director and a secretary. One person, older than 16 years, can create the company.

Health and safety regulation

Health, safety and environment policy is a plan of how these issues will be managed. It is a business commitment to manage the risks and meet the legal duties. There is a legal duty to carry out a risk assessment to identify any aspects of the business that could cause harm to:

- Employer and employees
- Members of public

It should be considered whether the business has a legal requirement to include potential risks to the environment as a part of a risk assessment:

- Providing training to your employees
- Providing written safe working methods
- Safety rules to participated areas
- Providing special to enable a task to be carried out on safety

Employment System Regulations

Employment Rights Act (1996) and Employment Act (2002) states the following rules and regulations concerning employment law.

Responsibilities to employees:

- Terms and Conditions
- Safe and Secure working environment
- Insurance to protect against illnesses, injuries and diseases
- Register an employee with HM Revenue & Customs
- Minimal level to pay holiday
- At least national minimal wage
 - 22 years and older £5,35/hour
 - 18 – 21 years old £4,45/hour
 - 16 – 17 years old £3,30/hour
- Pregnant, Paternity, maternity or Adoption leave
- Avoid discrimination
- Fair treatment

Staff recruiting:

There are few factors influencing the decision about personnel policy: How constant the work is, how long the work will last and the number of hours worked each week.

- Permanent Full/Part Time (open-ended contract)
- Fixed Term Contract (Predetermined time)
- 0-Hours Contract
- Temporary Staff from Employment Agency
- Freelancers, Consultants and Contractors

2.1.2 Market overview

Liverpool has an enormous dance background with many interesting dance schools, centres and studios. This area offers four different types of dance institutions. As the model shows, four dance centres have been chosen and contacted. The interviews were carried out with representatives of the following institutions.

- Public dance schools (Liverpool Community College)
- Private dance schools (Dolphin Dance Studio, Merseyside Dance and Drama Centre)
- Private dance centres (Merseyside Dance Initiative, Elliot – Clarke school of dance and drama)

PUBLIC DANCE SCHOOLS

The following list of Schools, Universities and Colleges are dance institutions with accredited courses. Great quality and wide range of well-equipped facilities and dance studios are offered. Mostly, courses are focused on developing a range of skills through the practical and theoretical study of dance inc. ballet, contemporary, tap and jazz dance techniques. The courses develop skills in professional practice, production skills, workshop leadership and leading an independent project. It also enables learners to pursue academic studies in dance analysis, history and contextual studies.

- Liverpool Institute of Performing Art
BA performing Art (dance)
- Liverpool John Moors University
School of Education and Community Studies
Department of Physical Education and Dance
BA (Hons) Dance
BA (Hons) Dance/Drama
- Liverpool Hope University
BA Dance
- Liverpool Theatre School and College
National Diploma in Professional Dance

PRIVATE DANCE SCHOOLS

Private dance schools are all the same in the way of personal approach to their students. They offer the high quality full time courses for smaller groups of students, with highly experienced dance teachers. The private schools are known thanks to respecting modern dance development and new trends. All educational techniques are connected with auditioning within cooperating theatres.

- Dolphin Dance Studio
- Merseyside Dance and Drama Centre

PRIVATE DANCE CENTRES

Liverpool does offer quality dance services provided by private dance centres and schools. Those centres provide various dance lessons and workshops, for all dancers, not even for professional dancers, but also for occasional dancers. As a model centres, Merseyside Dance Initiative and Elliot – Clarke School of Dance and Drama, were chosen. They represent two different types of dance centres, one is non-profit based focused on all dancers, the second one is profit based, focused just on children and young dancers.

Market overview conclusion:

After initial research and direct interviews with dance school and centres representatives (marketing coordinators, owners, vice-presidents, receptionists and directors), four possible dance institutions were found. The market still offers some possibilities to fill the unexploited space in private sector.

The dance education is on a great level; there is a big choice of institutions offering complete dance education. But not all of dancers can afford those schools, or do not want to have dance as a main specialisation. The talented, experienced dancer can become a member of professional dance group, or theatre troupe. But also in this case, the dancer will become a professional. Another possibility exists in Liverpool, Merseyside Dance Initiative dance services.

MDI offer high quality services, concentrated in the evening lessons. Not all dance lessons are organised in all levels etc.

Another problem for modern dance admirers is that many dance centres are focused on young people or children. If you are more than 16 years old, you cannot join the class. One common phenomenon is, that almost all dance services are offered in coexistence with drama or singing courses.

The commercial dance centre, offering dance lessons 7days a week, at least 10 hours a day, for dancer of all age groups, all dance levels, does not exist. This unexploited private, profit-based, sector has not been occupied yet.

2.1.3 Assumptions

As a SWOT analyses and the marketing research have been completed, the few general assumptions need to be taken into account.

The marketing research showed, that there is an unexploited market place within the Liverpool area. There is no dance studio/school/centre offering dance lessons 7days a week, for all dance levels with a range and diversity of dance styles. This assumption is closely connected with a first threat of another new dance centre creation.

Liverpool was chosen as a Capital of European Culture 2008; In Motion Dance Studios, Ltd creation could offer many possibilities to promote itself. Many cultural events, as well as dance performances and seminars will be organised in Liverpool. We assume that In Motion Dance Studios, Ltd can release its facilities for performances preparation, training and seminars during this phenomenal cultural event.

Another assumption is connected with British government policy as well as European policy to encourage small businesses creation, by grants, funding or tax allowances during the first year of business activity.

We assume a growing interest in modern dance among the general public. The fact that the British people watch television programs such as “Strictly Come Dancing” (BBC), “Dancing on Ice” (BBC) and “So You Think You Can Dance” (Living TV) in their millions indicates an enormous appetite for dance amongst the general public. For these new dance consumers, interested in trendy dance lessons, there is no dance centre where they can practice. On the opposite side, this trendy behaviour can be dangerous, because of constant changing of all general drifts.

Dance is a continually developing activity; new dance steps are created every day. Those facts support an assumption of constant development of modern dance styles, which brings new possibilities and ways to attract more dance consumers.

The last fact is that after a few years of rising gas, electricity and water prices, all companies are now reducing their rates. Which means a fall in operating costs.

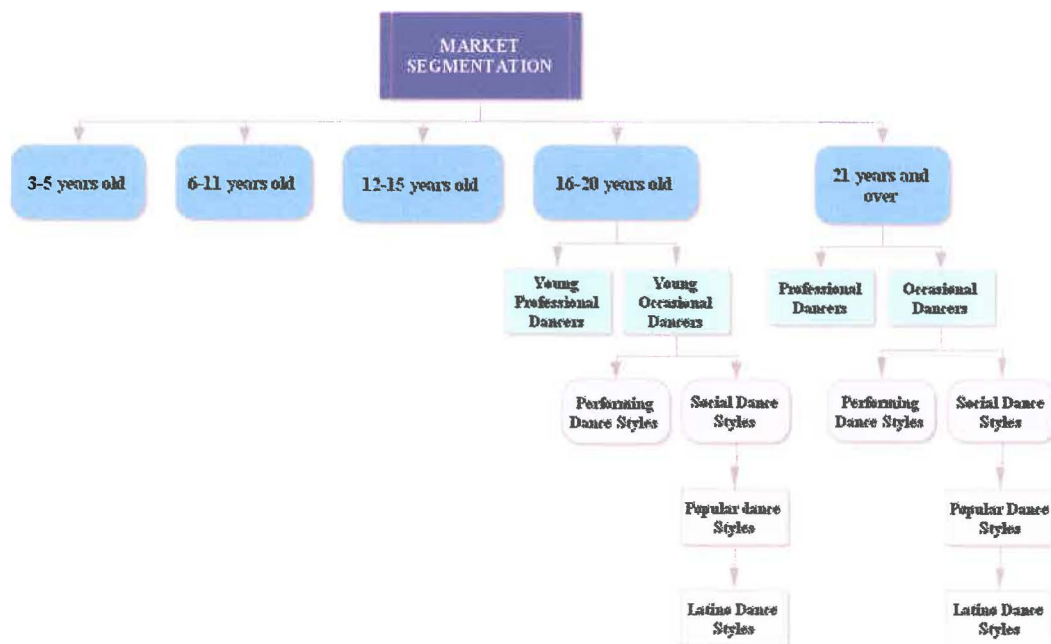
2.2 Strategy formulation

2.2.1 Developing marketing strategies

Modern dance market segmentation within Liverpool

The combination of age groups and practising hours was chosen to determine segments in Liverpool area.

Illustration IV.1 Market segmentation



Pánková (2007)

Segment no 1: 3-5 years old

This group is characterised by high number of boys' participants. Children do not usually practice more than twice a week. The dance lessons are focused on basic moves coordinated with music.

Segment no 2: 6-11 years old

Within this segment there is no big diversity of taught dance styles, dance lessons are basically focused on basic dance steps.

Segment no 3: 12-15 years old

This segment can be characterised as a beginning of future dancers specialisation into different dance styles. Dancers within this group are mostly attracted by funk, hip-hop, and street dance. Even courses within this segment are provided on general basis.

Segment no 4: 16-20 years old

Sub-Segment 4.1. Professional dancers:

Young dancers join Dance schools and Colleges to get higher education with dance specialisation. Those dancers are specialised in modern dance, tap dance and street jazz, accompanied by ballet, as a basic dance course.

Sub-Segment 4.2. Occasional dancers

Dancers practise irregularly, once or few times a week, having a dance as a leisure activity.

Sub-Segment 4.2.1. Social dance styles:

Dancers within this segment are young people, joining regularly or irregularly dance lessons of street dance, hip-hop, funky or break dance providing by private dance schools.

Sub-Segment 4.2.2. Performing dance styles

Dancers within this segment are young people, joining regularly or irregularly lessons of modern dance, ballet, jazz dance or contemporary dance provided by private dance schools.

Segment no 5: 21 years old and over

Sub-Segment 5.1. Professional dancers

Professional dancers segment is characterised by a great diversity of participants. They are specified by a high quality of ballet dance skills, they are mostly specialised in modern dance or jazz dance or musical dance or contemporary dance. Most of them have a dance as a main occupation. They are members of local or national dance companies, theatres, and cabarets... They participate dance festivals, as performers, or they attend seminars and workshops to improve their, already professional, dance skills.

Sub-Segment 5.2. Occasional dancers

Dancers practise irregularly, once or few times a week, having a dance as a leisure activity.

Sub-Segment 5.2.1. Social dance styles

Dancers practising within this segment are people, joining dance lessons of street dance, hip-hop, funk or break dance providing by private dance schools.

Sub-Segment 5.2.2. Performing dance styles

Dancers within this segment join dance lessons of modern dance, ballet, jazz dance or contemporary dance provided by private/public dance schools.

Targeting marketing

Figure IV.1: Segments evaluation*

Seg. No.	Seg. Size	Segment Growth	Segment Attractiveness	Company Objectives
1	0.3%	No change can be assumed.	Almost no attractiveness, but important to complete org. mission.	Provide couple of dance lessons during the week.
2	1.0%	No change can be assumed.	Small attractiveness, but important for good reputation.	Provide few dance lessons during the week.
3	3.0%	The slight growth can be assumed thanks to increasing popularity of modern dance among general public.	Small attractiveness but big importance to complete org. mission	Few dance lessons of different dance styles will be provided.
4	37.0%	4.1. This trend can also fill all educational dance courses within Colleges and Private dance Schools within professional sub-segment.	4.1. Medium attractiveness, dancers do not often practice out of dance college.	4.1. Popular dance styles courses and workshops with international workshops provided to complement dance educational courses.
		4.2. Strong growth of occasional dancers can be assumed thanks to popular TV dance r shows, what will bring the profit increase.	4.2. Highly attractive segment, big size, growth prognosis, dancers diversity.	4.2. Wide range of dance lessons, 7days a week, all levels and most of dance styles will be provided to attract segment with strongest buying force..
5	58.7%	5.1. No big change can be assumed for professional dancers sub-segment.	5.1. Medium attractiveness, especially important for good reputation within professional dance world.	5.1. Professional workshops with international choreographers, morning lessons of modern dance, ballet, contemporary.
		5.2. Stronger segment growth can be assumed within this sub-segment, thanks to healthy life style trend, modern dance popularity, followed by profit growth because of weak competitions in the market.	5.2. Highly attractive segment, by its size, growth and profit importance, diversity, buying force.	5.2. Wide range of dance lessons, 7days a week, all levels and most of dance styles will be provided to attract biggest segment within the market.
Total	100%	-	-	-

*Segments were evaluated according to the findings gathered during Customers' Surveys analyses.

Target market strategies

After successful market segment evaluation, the decision on target market strategies is taken part. The most important section of the organisational mission is the statement that the new dance centre will offer something for everyone. For this reason, all segments will be included in target market strategy. Not all of segments will take the same role of importance during product strategy development.

Figure IV.2: Segments' importance

Rank	Importance in %	Segment Number	Sub-Segment Specification
1	49.2%	5.2.1. + 4.2.1.	- 16 years and older - Occasional dancers practising social dance styles (Street Dance, Hip-Hop, Funky, Latino, Salsa...)
2	33.6%	5.2.2. + 4.2.2.	- 16 years and older - Occasional dancers practising performing dance styles (Modern Dance, Ballet, Contemporary, Jazz Dance, Tap Dance)
3	7%	3.	- From 12 to 15 years old
4	7%	5.1. + 4.1.	- 16 years and older - Professional Dancers
6	1.6%	2.	- From 6 to 11 years old
7	1.6%	1.	- From 3 to 5 years old
Total	100%	-	-

To correctly accomplish organisational mission, all segments will be included in the target market strategy formulation. Not all sub-segment and segments have the same importance for the business activity. The primer target customers are occasional dancers, older than 16 years practising social dance styles, followed by occasional dancers older than 16 years practising performing dance styles.

Dance lessons for professional dancers, older than 16 years as well as for young dancers will have possibility to participate in 7% of all dance lessons. The less important segments are children from 3 to 5 years old and 6 to 11 years old with the possibility participate in 1,6% off all dance lessons.

Positioning

Identifying possible competitive advantages:

1. Wide range of dance services:
 - a. Performing Dance styles, Social Dance styles, Latino Dance styles, Supplemental Courses (Dance aerobic, Body Conditioning...)
 - b. Four different dance levels: Beginners, Intermediate, Advanced, and Professional
 - c. Lessons for all age categories: Children from 3-15 years old, Young Dancers 16-21 years old and Adults 21 years and older
 - d. Opening hours: Mo-Sat: 9am – 9pm, Sun: 10am – 4pm
2. Pricing Policy: Pay As You Go, Students Reductions, Loyalty cards
3. Facilities: Modern dance studios and nice interior and exterior design
4. Staff professionalism
5. Side services – Coffee shop, Relaxation Centre
6. Location - Rose Place is situated just off St Anne Street approximately 1 mile east of Liverpool City Centre. The area is situated in an improving regeneration area of Liverpool with new residential development and a Tesco Superstore and neighbourhood centre planned for the area.

After a detailed study of competitors' qualities, results of marketing research and final report of market overview, the competitive advantage number one (Wide range of dance services) was chosen as the most important and suitable for consumers mind.

Value Proposition

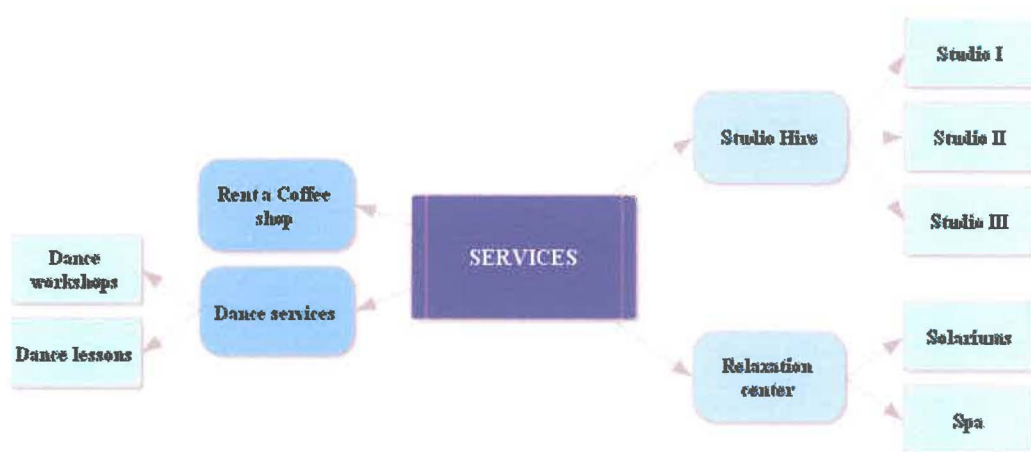
Whatever you dance, whenever you want, whoever you are...In Motion dance Studios, Ltd.

2.2.2 Planning marketing programs

PRODUCT

The combination of dance, relaxation and catering services was chosen as ideal, because of the fact that dancers in Liverpool do not have a real basement where to practice, relax and enjoy free time. The table above shows services, offered by In Motion Dance Studios, Ltd.

Illustration IV.2: In Motion Dance studio, Ltd' Services



(Pánková, 2007)

Dance lessons:

The most important product for In Motion Dance Studios, Ltd is dance lessons. 128 dance lessons will be provided during a week:

- 2 dance lessons a week for children 3- 5 years old
- 2 dance lessons a week for children 6-11 years old
- 9 dance lessons a week for young dancers 12-15 years old
- 115 dance lessons for adults
 - 63 of them will be social dance styles for occasional dancers
 - 43 of them will be performing dance styles for occasional dancers
 - 9 of them will be dance lessons for professional dancers

Many of the dance styles will be offered in different dance levels.

NOTE: For details see Appendix H

Some dance courses will be organised as a development course. All participants will attend those dance lessons during a 4-month period. The lessons will be organised by one dance teacher with a continual progress. The aim of these courses will be to enhance dancers' skills and experiences. At the end of each term, there will be a performance evening organised in local theatre. If the full capacity of the course cannot be filled, other dancers will be welcomed as well.

Other dance lessons will have a continual progress too, but new dancers will be welcomed all year long. These courses will take at least 40% of all dance lessons organised during the year.

Dance Levels:

Basically, four dance levels were established to provide the best dance services.

- Beginners (Suitable for complete beginners. and those with some experience)
- Experienced (Should possess a basic knowledge of selected class style with an openness to enhance your skill level)
- Advanced (Improved level of dance with a particular style)
- Professionals (Degree or certification level through course study or self-education.)

NOTE: For Illustration see Appendix I

Not all dance lessons will be provided in all these levels. The first year will be important to discover the dancers' demands in dance styles and levels. Beginners and Intermediate dancers will find their place in all proposed dance styles. Some dance styles, such as Salsa, Latino or Capoeira will be firstly offered for the beginners.

Dance lessons, focused on performing dance styles will be offered in three or four different levels, in dependence of popularity.

Dance workshops:

Dance workshops will be organised during the weekend, with famous choreographers, (during the first year mostly from UK, later with international participants). Workshops will be focused on Modern Dance, Contemporary Dance, Jazz Dance, Street Dance and Funk Dance. Other dance styles seminars will depend on dancers' interest. All of these dance events will be focused on good experienced dancers, advanced or professionals.

Relaxation Centre:

The centre will be established as a supplementary service, providing spa and solariums services, addressed to dancers and the general public.

Dance Studios Hire:

The possibility of hiring dance studios will be opened for all organisations, dance companies, choreographers and individuals. It will also be a way to make use of properly equipped dance spaces, in return for fulfilling the free spaces in the timetable.

Coffee shop:

The side service, offering excellent Italian coffee, will be established within the dance centre' facilities. The shop will be constantly rented, opened from 9am to 10pm.

PRICE

Although, the product demand curve is not estimated, the price is based on In Motion Dance Studios, Ltd positioning, targeting and segmentation.

As a most suitable pricing strategy for a new dance centre introduction stage, the penetration pricing combined with follower strategy taking into considerations of a market price in Liverpool. Relatively low prices will allow to all potential customers to reach the services.

The profit can be still made by using the follower pricing strategy. The price was set in order to make the services competitive as well as reachable for all potential customers

Dance Lessons Pricelist

Figure IV.3: Dance lessons pricelist

	Age group	60-minute lesson
Children	3-5 years old	£4.00
	6-11 years old	£4.00
	12-15 years old	£4.00
Adults	Over 16 years old	£5.50
	Students	£4.50

Figure IV.4: Loyalty Cards*

Loyalty cards	No of lessons	Price
Children' Cards	10 lessons	£35.00
	20 lessons	£75.00
Students' Cards	10 lessons	£40.00
	20 lessons	£95.00
Adults' Cards	10 lessons	£50.00
	20 lessons	£95.00

* All Loyalty Cards are valid for 3 months from the first day of use.

Figure VI.5: Maximal Capacity of Dance Studios

Dance studio	Maximum capacity	No of lessons/week
I	40 dancers	57
II	25 dancers	51
III	20 dancers	20

Figure VI.6: Dance lessons incomes

Classes	No of participants/month	Income
Adults	15,720	£70,900
Children	1,560	£6,240
Total	17,280	£77,140

Workshops Pricelist

All dance workshops' prices organised during the weekend will depend on dance teacher or choreographer and length of workshop.

Dance Studios Hire

Figure IV.7: Studio rent pricelist

Dance studio	£/hour	No hours/week	Income per week (maximum capacity)
Studio I	£60.00	10h	£600
Studio II	£40.00	9h	£360
Studio III	£25.00	54h	£1,350
Total	-	73h	£2,310

Relaxation centre

Figure IV.8: Relaxation centre pricelist

	£/person	Max capacity/day	Income/week (maximum capacity)
Spa	£5.00 (20 minutes)	80 persons	£2,800
Solarium	£6.00 (10 minutes)	40 persons	£1,680
Total	-	120 persons	£4,480

Coffee shop will be equipped and rented at £1.000 per month; with a 2-year lease having an opportunity to renew. Supplemental agreement will be made with a tenant of a coffee shop, having a condition serving Italian ILLY coffee.

PROMOTION

In Motion Dance Studios, Ltd is a new dance centre (PLC, Product Life Cycle: Introduction stage), introducing itself in the market. The aim of the promotional strategies is to increase dancers as well as the general public awareness. All promotional activities will be focused on announcing a new dance centre existence. The promotion strategy will be divided into two parts, the strategy during the pre-opening development then promoting the already opened centre.

The promotional campaigns will be started one month before the dance centre' opening day.

Promotion will continue during the first 6 months mostly on an intensive basis. The second half of the first year, the strategy will depend on the success of previous promotional activities. The results will be evaluated and new promotional strategies will be chosen and carried out if necessary.

During the first year of development, the following strategies will be used:

- Direct marketing: The primer aim of the direct marketing is to exposure to individuals and target audiences.
- Personal selling: Even though the personal selling is generally used during the later stages of PLC, here it will help to directly contact the target customers and announce the existence of a new dance centre.
- Advertising: Advertising is the most important during the introduction stage of Product Life Cycle. The aim is to increase awareness by informative advertising.
- Sales Promotion: The aim is to stimulate quicker and greater purchase of services during the launch activities.
- Public Relations: The aim of PR activities is the assistance the new service launch.
- Packaging

Direct marketing

Direct mail (e-mail) will be used to contact educational institutions such as kindergartens, high schools, colleges and universities in the Liverpool. The aim of the direct marketing is to contact potential customers through other institutions. The direct marketing has an advantage of low (almost zero) costs. All actions will take part during the pre-opening period.

Personal selling

Already mentioned educational institutions, will be contacted in order to introduce dance centre' services to young dancers and their parents.

Theatres, dance clubs, fitness centres etc will be personally contacted as well, to obtain a permission of leaflets' distribution within these centres and clubs.

To minimise costs, the In Motion Dance Studios, Ltd staff will participate in personal selling activities. All actions will take part during the pre-opening period.

Advertising

- Web Site

An IT specialist will create Web Site www.inmotiondance.co.uk, with detailed information about In Motion Dance Studios, Ltd activities (home page – contact, mission, value proposition; classes timetable; price list; course description and dance teachers profiles; workshops planning; In Motion Dance Company creation; partner organisation, etc. The Web Site will be finished one month before the opening day. All information will be constantly updated.

The Web Site creation estimated cost is £1,000, each months updating estimated cost is £200.

- General Information Broadsheets and Leaflets

Designed informational materials, promoting activities of In Motion Dance Studios, Ltd in general will be distributed within dance institutions, dance retail stores, public and private educational institutions, theatres, fitness centres, coffee and sandwich shops, and dance clubs etc.

These materials will include the following information: contact, value proposition, general services description, opening hours, price list of basic services (dance class, relaxation centre), invitation to the coffee shop, partners and sponsors information.

10.000 information broadsheets and leaflets will be printed; estimated costs for creation and print are £2.000. During the first 6 months of the business activity, costs will be reduced to £1.000, the second half of the first year to £500.

- Advert

An advert, announcing the existence of a new dance centre will be published in following journals and newspapers: Dance Expression, ISTD magazine, NDTA magazines, Dance List, Liverpool Daily post, Liverpool Echo and Metro Liverpool.

Costs vary, but total costs for advertising in magazines and newspapers is estimated at £3,000 during one-month pre-opening intensive promotional campaign. During the first month, activities will be reduced to 33%. From the second to sixth months all expenditures will be reduced to £500, and second half of first year running just on £300, the 10% of initial promotional activity.

- Informational Posters at Bus Stops and Metro Stations

Posters announcing the existence of a new dance centre, including contact information, basic services descriptions, and opening hours will be placed at bus stops and rail station in Liverpool area.

During the pre-opening promotional period, about 100 posters will be presented at bus and rail stations. Costs covering posters development, print and one-month placement before opening day within Liverpool town centre were estimated on £9,000. During first month, expenditures will be reduced to £2,000, from the second to the sixth month, on £1,000. Those activities will be stopped during second half of the first year running process.

Public Relations

- Opening Day

A special event will be organised for opening day of In Motion Dance Studios, Ltd. This will be an occasion to introduce the new dance centre, its facilities, its services, sponsors and partners to our potential consumers.

Main events of this occasion:

- Dance performances
- Welcoming Reception with assistance of the coffee shop
- Gift Vouchers (Relaxation Centre)
- Dance classes demonstration
- Ray Quinn performing his single (X Factor finalist and student of Performing Art at Merseyside Dance and Drama Centre)

Liverpool Daily Post, Liverpool Echo and Metro will be informed about this event in hoping to gain publicity. Companies, participating in the development process, as well as partners' institutions and potential sponsors will be invited.

Costs covering all opening day activities were estimated on £3,000.

- Opening Day Informational Flyers

Information flyers, promoting Opening Day, will be distributed within dance institutions, dance retail stores, public and private educational institutions, theatres, fitness centres, coffee and sandwich shops, and dance clubs...

2,000 flyers will be distributed; creation and print costs were estimated at £400.

Sales Promotion

- Loyalty cards will be offered, for 10 entrées with last entrée will be free of charge, and 20 entrees, when last 3 visits free of charge.

- Free first lesson for all consumers.

- Gift Vouchers will be available for customers interested in relaxation services.

- Students Reductions

All students, producing their student cards, receive a £1 reduction on all dance lessons and 10% reduction for dance workshops.

Packaging

- Brochure

Outside company will cooperate on brochure creation, including basic information about In Motion Dance Studios in order to introduce the dance centre to potential sponsors.

Each brochure development and print costs were estimated at £5. During the first month, 50 brochures will be printed. Total cost for the opening day were estimated at £250. Later during the business activities, 10 brochures will be printed each month.

- Information Board

Informational Board will be placed outside the building and at the reception point, presenting dance activities in the Liverpool area, timetables of In Motion Dance Studios, Ltd, its pricelists, contact, class description, workshops offer, teachers profiles and photos from dance classes.

All information on the board will be prepared in house. For this reason, costs will be minimal, about £40 a month.

- Printed Timetables

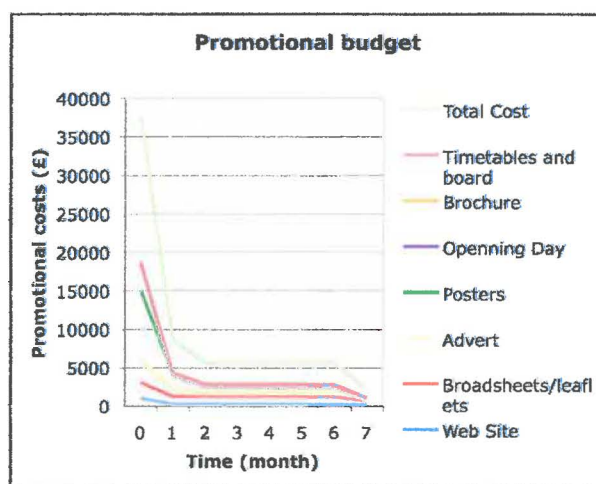
For everyone interested in In Motion Dance Studios, Ltd dance classes, the timetable will be available at the reception point, or to download from the Web Site. All timetables will be prepared and printed in house. For this reason, costs will be minimal, about £20 a month.

Promotional Strategy and Budget estimation

Figure IV.9: Promotional Budget

Month Promotional strategy	Pre-opening	1 st Month	2 nd -6 th Month	6 th Month and later
Web Site	£1,000	£200	£200	£200
Info broadsheet/Leaflet	£2,000	£1,000	£1,000	£500
Advert	£3,000	£1,000	£500	£300
Posters	£9,000	£2,000	£1,000	-
Opening day	£3,400	-	-	-
Brochure	£250	£50	£50	£50
Timetables& Board	£60	£60	£60	£60
Total costs	£18,710	£4,310	£2,810	£1,110

As the figure above shows, promotional activities will be strongest before the business starts. Total promotional expenditures will rise up to £18,710. During the first month of business activities, promotion will be strictly reduced, with total budget estimated on



£4,310. From the second month, the reducing process will continue, with total costs £2,810. During the second half of the first year business activities, some activities will be stopped, and others will be reduced, with total costs estimated on £1,110.

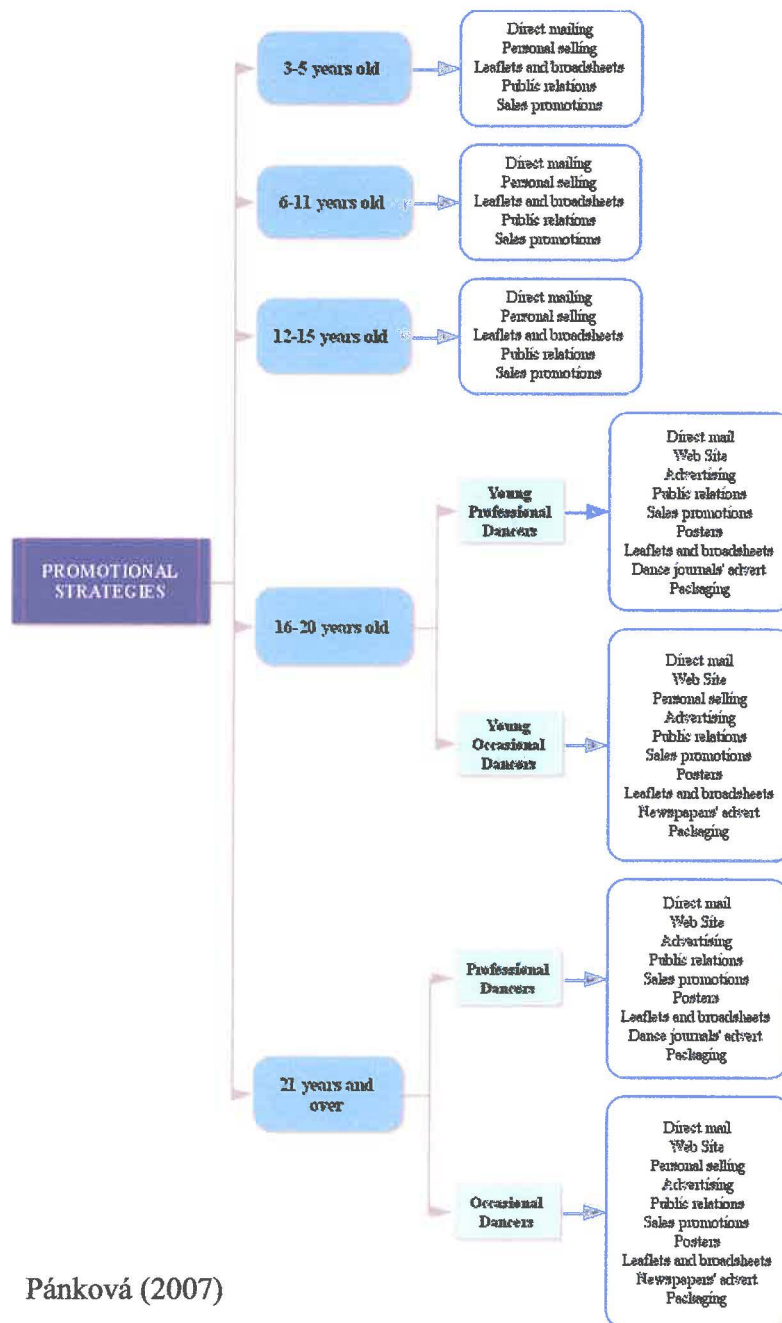
It is possible that during the first year development, some

supplementary activities will be necessary, in this case the financial budget will include reserves to cover those and other unexpected expenditures.

Segmented promotional strategy

Considering the fact, that dance is extended between the general public; no matter the demographic, social and cultural characteristics, promotional strategy will be developed for each of market segments separately.

Illustration IV.3: Promotional strategy



Pánková (2007)

Segment 1 & 2: 3-11 year olds

To attract the youngest dancers, *direct mail* (e-mail) will be used to contact kindergartens and basic schools in the Liverpool area. The *advertisement* will be focused on gaining the awareness of children as well as their parents. Broadsheets and leaflets will be distributed within mentioned institutions. *Personal selling* will be used to introduce In Motion dance studios, Ltd' activities during the regular parental sessions. *Public Relation* activities, such as opening day, focused on this segment will include children' dance competitions, dance lessons' demonstrations etc. *Sales promotions* will take part by offering the reduced prices for all dance activities of the youngest dancers.

Segment 3: 12-15 year olds

To attract the young dancers, *direct mail* (e-mail) will be used to contact high schools in Liverpool. The *advertisement* will be focused on gaining the awareness of children. *Broadsheets and leaflets* will be distributed within high schools in Liverpool. *Public Relation* activities, such as Opening day, focused on this segment will include young dancers' dance competitions, dance lessons exhibitions and presenting Ray Quinn' single (X Factor finalist and student of Performing Art at Merseyside Dance and Drama Centre) etc. *Sales promotions* will be introduced by reducing the prices for all dance activities focused on young dancers.

Segment 4.1: 16-20 year olds (Professional dancers)

To attract young professional dancers, all *advertising activities* will be introduced. Web Site www.imnotiondance.co.uk will be created in order to introduce all business activities, focused on professional dancers, provided by the company. *Broadsheets and leaflets* will be distributed to Colleges' Performing Art Departments in the Liverpool area; after contacting by using promotional strategies such as direct marketing and personal selling.

Posters will be placed in bus stations in the close distance of these colleges. An *advert* informing about the existence of a new dance centre will be published in following journals: Dance Expression, ISTD magazine, NDTA magazines, Dance List.

All students, producing the student cards, will have the *price reduction* for all dance activities as well as the reduction for all dance workshops organised during the weekends.

Informational board will introduce the dance within the area, such as dance seminars, performances and other activities.

Segment 4.2.1 & 4.2.2: 16-20 year olds (Occasional dancers)

To attract young occasional dancers, all *advertising activities* will be introduced. *Web Site* www.imnotationdance.co.uk will be created in order to introduce all business activities, focused on occasional dancers, provided by the company. Colleges, universities, theatres and dance clubs, fitness centres, coffee shops, etc will be contacted by using *direct marketing* as well as *personal selling* in order to obtain a permission of these institutions to distribute *leaflets and broadsheets*.

Posters will be placed in bus and rail stations in the town centre area.

An *advert* informing about the existence of a new dance centre will be published in following journals: Dance Expression, ISTD magazine, NDTA magazines, Dance List.

Public Relation activities, such as Opening day, focused on these segments will include dance lessons' demonstrations, gift vouchers, dance performances and welcoming reception, presenting Ray Quinn's single (X Factor finalist and student of Performing Art at Merseyside Dance and Drama Centre). An advert informing about the existence of a new dance centre will be published in following newspapers: Liverpool Daily post, Liverpool Echo and Metro Liverpool.

All dancers, producing the student cards, will have the *price reduction* for all dance activities.

Informational board will introduce the dance within the area, such as dance seminars, performances and other possibilities of dance educational activities in the area.

Segment 5.1: 21 year olds and older (Professional dancers)

To attract professional dancers, *advertising activities* will be introduced. *Web Site* www.imnotationdance.co.uk will be created in order to introduce all business activities, focused on professional dancers, provided by the company.

Broadsheets and leaflets will be distributed to Universities' Performing Art Departments in the Liverpool area; after contacting them by using promotional strategies such as *direct marketing* and *personal selling*.

An *advert* informing about the existence of a new dance centre will be published in following journals: Dance Expression, ISTD magazine, NDTA magazines, Dance List. All students, producing the student cards, will have the *price reduction* for all dance activities as well as the reduction for all dance workshops organised during the weekends.

Informational board will introduce the dance within the area, such as dance seminars, performances and other activities.

Segment 5.2.1 & 5.2.2: 21 year olds and older (Occasional dancers)

To attract occasional dancers, all *advertising activities* will be introduced. *Web Site* www.imnotationdance.co.uk will be created in order to introduce all business activities, focused on occasional dancers, provided by the company. Universities, theatres and dance clubs, fitness centres, coffee shops, etc institutions will be contacted by using *direct marketing* as well as *personal selling* in order to obtain a permission of these institutions to distribute leaflets and broadsheets in the Liverpool area. *Broadsheets and leaflets* will be distributed these institutions.

Public Relation activities, such as Opening day, focused on these segments will include dance lessons' demonstrations, gift vouchers, dance performances and welcoming reception, presenting Ray Quinn (X Factor finalist and student of Performing Art at Merseyside Dance and Drama Centre).

Posters will be placed in bus and rail stations in the town centre area.

An *advert* informing about the existence of a new dance centre will be published in following newspapers: Liverpool Daily post, Liverpool Echo and Metro Liverpool.

All dancers, introducing the student card, will have the *price reduction* for all dance activities.

Information board will introduce the dance within the area, such as dance seminars, performances and other possibilities of dance educational activities in the area.

“Rose” PLACE

After a consultation with an assistant from Hitchcock Wright, Real Estate Company in



Liverpool, Rose Place was chosen as an ideal location. The warehouse is located within walking area from the town centre and university areas.

Location

Rose Place is situated just off St Anne Street within walking distance of the east end of Liverpool City Centre. The area is situated in an improving regeneration area of Liverpool with new residential development and a Tesco Superstore and neighborhood centre planned for the area.

NOTE: Maps and Photos see Appendix I

Description

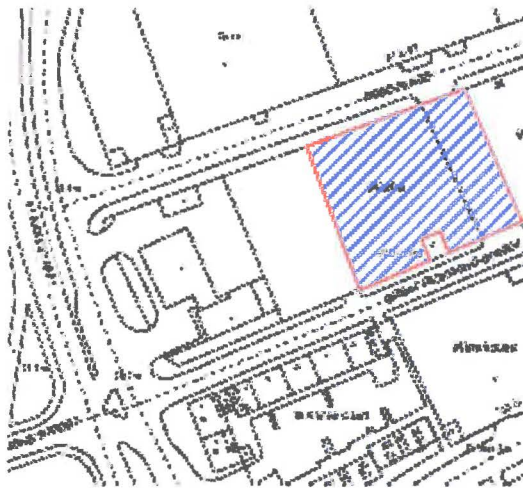
The property comprises a 3 bay warehouse and two storey offices with loading access from both Rose Place and Great Richmond Street. The property is available either as a whole or could be subdivided to provide 3 individual units and offices. The combination of two Bays was chosen as a most appropriate area, suitable for a dance studios establishment.

Figure IV.10: Property rent

Area	Sq ft/sq m	Year rent
Bay 1	4,474/415	£12,000
Bay 2	4,103/381	£12,000
Total	4,577/796	£24,000

The area will be divided into 3 dance studios, office, reception point, staff room, toilets and changing rooms, coffee shop area with kitchen, relaxation centre area.

The property is held on the balance of a 999-year lease from Liverpool City Council on a Peppercorn Rent. The contract will be signed for 5-years period remaining with opportunity to renew.



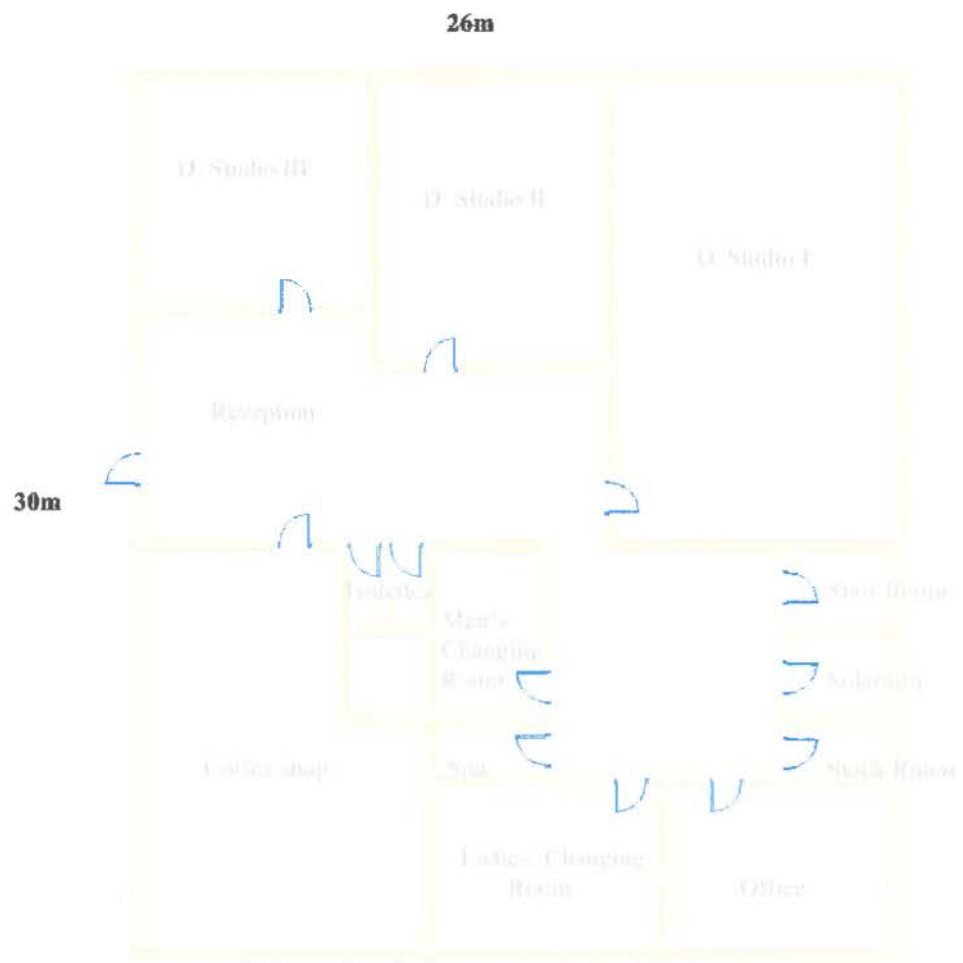
Space and interior adaptation will be necessary to fit the dance studios. The Building Company W. D. Stant Ltd. was contacted to make an estimation of reconstruction costs.

Accessibility

Rose place is within walking distance of the town centre, close to public bus station and in the middle of a junction on the A59, A5038 and A5048. Parking places are available at front of the property.

Interior Designer – Pavel Havlasek, the Czech interior designer (nowadays operating in London - Adidas retail stores interior design), was contacted in order to design In Motion Dance Studios, Ltd.

Illustration IV.4: Interior plan



Mouko, Boina (2007)

PEOPLE

The Director, as an owner of the Limited Company, has the main responsibility for the development and success of the company. His closest co-operator will be Vice President, responsible for hiring adequate staff (see table below). Most of the full-time employees (Vice-president, 2 Receptionists, Marketing Advisor and Administrative Assistant) will take care of smooth running of dance studios. Dance staff, self-employed (about 25 dance teachers) will be hired according to dance styles popularity. Some of the guest dance choreographers and instructors will cooperate with In Motion dance Studios, Ltd, during dance workshops, organised during the weekends.

NOTE: All Staff have to have completed CRB* Check.

Rewarding Policy

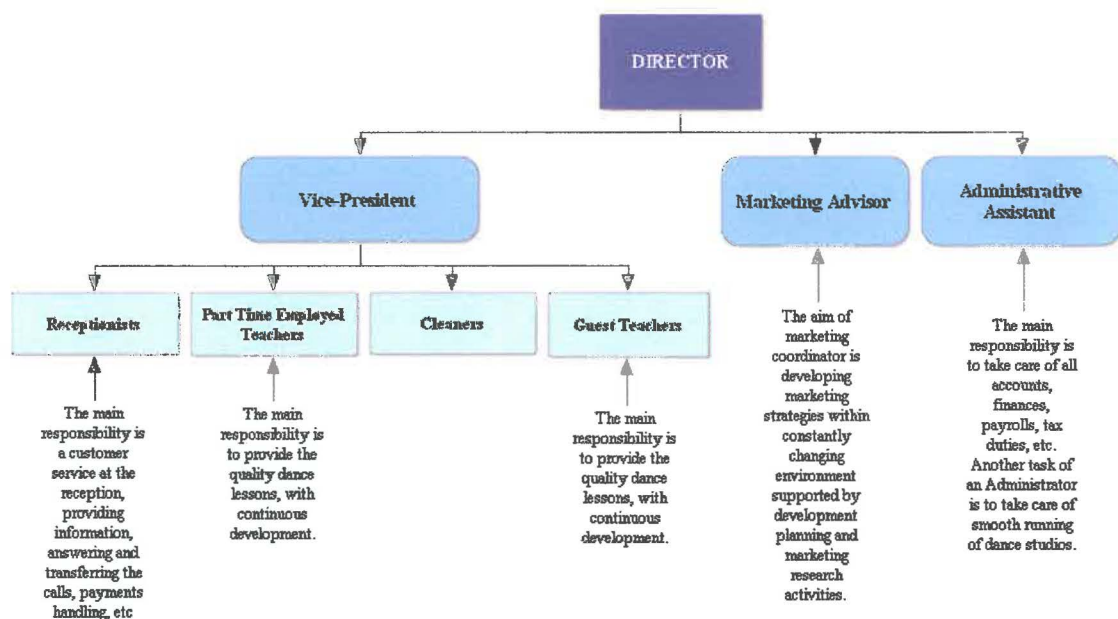
The salary estimation is based on current salaries' level in Liverpool area.

Figure IV.11: Rewarding policy

Position held	Annual salary	Employer's NI contribution
Director	Depend on profit	-
Vice-President	£20,000.00 PA	£1,915.52 PA
Administrative Assistant	£16,000.00 PA	£1,403.52 PA
Marketing Coordinator	£18,000.00 PA	£1,659.52 PA
Receptionist	£12,000.00 PA	£891.52 PA
Part-Time Dance staff	£20.00 - £40.00 PH	No contribution
Guest Staff	£30.00 - £50.00 PH	No contribution
Cleaners (12h a week)	£4,420 PA/ £8.5 PH	No contribution
TOTAL	£322,740 PA	£5,870 PA

Illustration IV.5: Jobs' description

* Criminal Record Bureau



Pánková (2007)

Bonus Policy

A bonus rewards system will be properly developed during the first year. All financial bonuses will depend on profit made by the company. For all staff interested in dance lessons or relaxation centre services, there will be 25% reduction of the price.

External specialists will be involved in development process

W.D. Stant Ltd. Building Contractors were contacted for renovation cost estimation. The total refurbishment of the warehouse, including water and heat distribution, air conditioning, sound deadening walls separating dance studios, and basic flooring. The total price was estimated about £91,800. All restoration works will be done in three months period.

Interior Designer – Pavel Havlasek, the Czech interior designer (now a days operating in London - Adidas retail stores' interior design), was contacted in order to design In Motion Dance Studios, Ltd. The contract will be signed to design all areas except dance studios, including coffee shop, waiting areas, office, reception, changing rooms etc.

PHYSICAL EVIDENCE

A marketing research concerning dance services in Liverpool found out that no dance centre offer complete services for dancers. Some dance studios do not provide basic facilities as changing rooms etc. For this and many other reasons, the new dance studios concept is proposed.

The importance of supplementary facilities is evident; dancers need to have the solid background to be able of a quality progress in dance skills.

Logo:

A young Czech artist, Lukas Kalivoda, will design logo in order to present the dance centre visually.

Interior Design:

In Motion Dance Studios, Ltd will be designed in assistance of interior designers. The nice environment is one of basic requirements.

A reception, complemented by the informational board in a waiting area, will be established to provide all necessary information. Two receptionists will take care of the fluency of informational system.

Another important part of appearance is the modern facilities, as changing rooms, showers and toilets. Towels and hygiene products will be available at the reception point.

A coffee shop, serving the best Italian coffee, ILLY, will be designed by specialists and decorated by photos expositions from dance environment.

Staff Uniforms:

All staff members, being in personal contact with customers will wear a uniform in chosen colours. Each uniform will be made, and personalize for each of the staff to feel comfortable.

Information distribution:

Brochures and timetables will be available at reception. Informational board will be updated every week, focused on dance events in Liverpool area.

Web Site www.inmotiondance.co.uk, will be created, providing detailed information about In Motion Dance Studios, Ltd activities.

PROCESS

The process, as a last part of marketing mix, is no less important. As it was explained in the theoretical part of this dissertation, the dance centre is a company, *providing services based on consumers participation and high involvement of dancers.*

In Motion dance Studios, Ltd provide dance lessons, workshops etc. It is very important to provide high quality services, for acceptable prices.

All staff members will be in contact with customers at all times. But the dance teachers are the most important part of delivering a great service. For this reason, all dance service providers will be chosen carefully.

Dance teacher's recruitment process: The psychological tests as well as interviews, focused on professional experience and interpersonal skills, will take part during the requirement process. Regular questionnaires will be provided for dancers, focused on dance instructors' teaching approach, in order to maintain the high level of dance services.

A book of wishes and complaints will be created in order to provide the possibility of dancers' feedbacks presentation.

To ameliorate *inter-staff relationships*, the Christmas evenings will be organised as well as the team building programs during the summer.

Receptionists will make sure that the buying process is fast and smooth. The *waiting area* will be offered for all customers arriving before the class beginning. Newspapers, magazines and dance journals will be available.

The aim is to create friendly environment for dancers, as well as for staff members.

2.3 Financial projections

2.3.1 Development costs

Rent £24,000 a year (Deposit £12,000 was required)

Renovation costs £91,800

(W.D. Stant Ltd. Building Contractors estimation repayment will be divided into three payments during 6 months)

Planning permission £5,000 required before renovation starts

Interior Design £80,000

(Including material equipment and coffee shop equipment)

Special equipment £45,700

(Dance floor, dance bars, wall mirrors, hi-fi systems, spa, and solarium)

Reserve, Promotion £24,000 + £18,710

(Reserve is about 10% of total amount of development recommended by architect Pavel Havlasek)

Total £289,210.00

Cash Flow

Figure IV.12: Cash Flow*

Finance	Month	01	02	03	04	05	06	Total
Rent		14.0	2.0	2.0	2.0	2.0	2.0	24.0
Renovation		30.6	-	30.6	-	30.6	-	91.8
Planning Permission		5.0	-	-	-	-	-	5.0
Interior Design		-	-	-	40.0	40.0	-	80.0
Special Equipment		-	-	-	40.7	-	5.0	45.7
Reserve + Promotion		4.0	4.0	4.0	4.0	22.96	4.0	42.71
Total		53.6	6	36.6	86.7	95.31	11	289.21
Cash Flow		53.6	59.6	96.2	182.9	278.21	289.21	

2.3.2 Financial resources

* All amount are in thousands Sterling Pound

Art Council was contacted by phone, after a presentation of estimated incomes and offering services, the amount of £150,000 was agreed as a potential funding for dance centre development.

Liverpool City Council was personally contacted, after a presentation of estimated costs and future incomes as well as introducing organisational missions and objectives, the amount of £75,000 was agreed as a potential financial help for dance centre development.

In Motion Dance Studios, Ltd will be established with participation of three **shareholders**. Each of them will invest £5,000.

To ensure enough financial resources during the dance studios development,

A business loan will be secured in total amount £150,000. HSBC bank' interests rate is 8.25% of total amount. The 20 months repayment system was chosen as a most suitable, each month £7,500 will be repaid together with interest £618.75 a month. Whole repayment process will start in the 13th month of the business activities process.

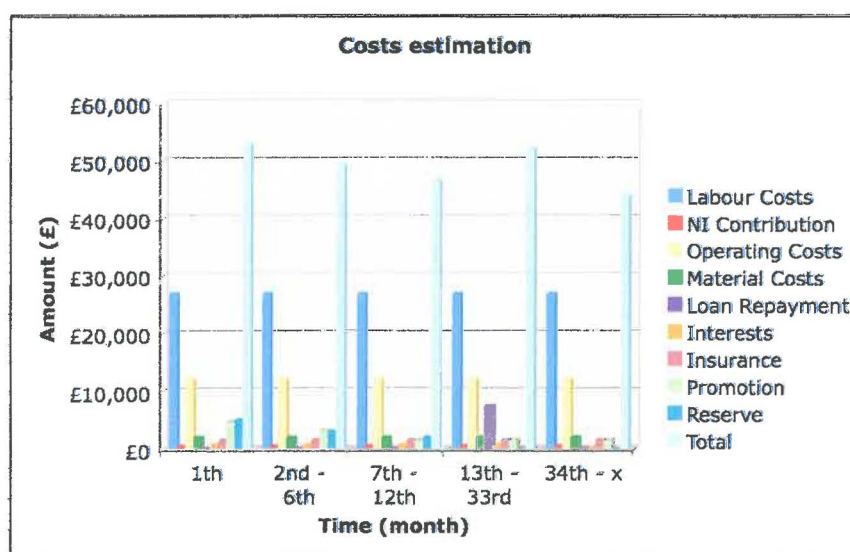
Total amount	£390,000
---------------------	-----------------

2.3.3 Costs estimation during the business loan repayment:

Figure IV.13: Costs estimation

Costs \ Months	01	02- 06	07-12	13-33	34-x
Labour Costs	£26,895	£26,895	£26,895	£26,895	£26,895
NI Contribution	£489	£489	£489	£489	£489
Operating Costs	£12,000	£12,000	£12,000	£12,000	£12,000
Material Costs	£2,000	£2,000	£2,000	£2,000	£2,000
Loan Repayment	-	-	-	£7,500	-
Interests	£618.75	£618.75	£618.75	£618.75	-
Insurance	£1,500	£1,500	£1,500	£1,500	£1,500
Promotion	£4,760	£3,260	£1,560	£1,560	£1,560
Reserve	£5,000	£3,000	£2,000	-	-
Total	£52,812.75	£49,312.75	£46,612.75	£52,112.75	£43,994.00

Cost estimates are based on actual level of prices in the Liverpool area.



Labour costs have been set out already during the marketing mix strategy development.

National insurance employer's contribution was calculated on just £489 a month. The low amount is affected by the fact that dance teachers work as self-employed (the employer does not contribute on National Insurance).

Operating costs are divided into water, gas, electricity and telecommunication costs. British gas is the company chosen as provider of gas and electricity. Estimated price for gas is £4,000, electricity £5,000. Dee Walley Water Company was chosen as a water provider, estimated costs are £2,500 per month. British Telecom was chosen as a telecommunication provider, including Internet connection, cost were estimated as £500 a month.

Material costs include hygienic and cleaning substances, shower gels, towels, office aids, magazines and newspapers offering in waiting area etc. Total material costs were estimated about £2,000 a month.

Insurance costs were estimated about £1,500 a month by HSBC bank.

Promotional costs were explained in detail during the marketing mix strategy development.

Reserve is most important during the first few months of business activities, to cover unexpected costs. For the first month the reserve was set on £5,000, from second to sixth month at £3,000 and for the second half of business activities on £2,000. During following years, the sufficient profit should be made to cover all unexpected costs.

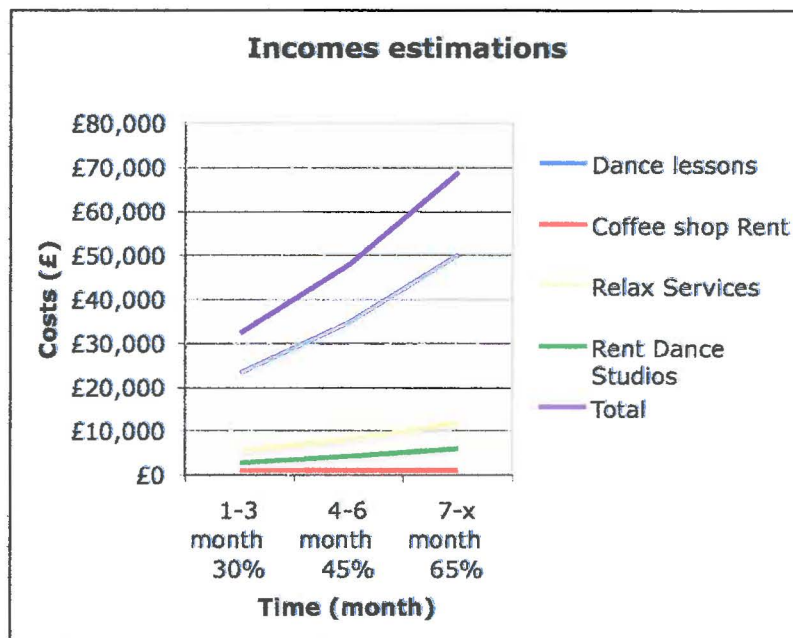
2.3.4 Incomes

Estimation of incomes for first year

Figure IV.14: Incomes estimation

Incomes	1-3 month 30%	4-6 month 45%	7-x month 65%
Dance lessons	£23,142	£34,713	£50,141
Coffee shop Rent	£1,000	£1,000	£1,000
Relax Services	£5,376	£8,064	£11,648
Rent Dance Studios	£2,772	£4,158	£6,006
Total	£32,290	£47,935	£68,795

Assuming that during the first 3 months, the studios will be filled to 30% of maximum capacity, final incomes for this period are estimated for £32,290 a month. The second



trimester will attract about 45% of full capacity, which means earning £47,935 a month. The second trimester will already cover most of expenditures connected with operating costs, labour costs and material costs.

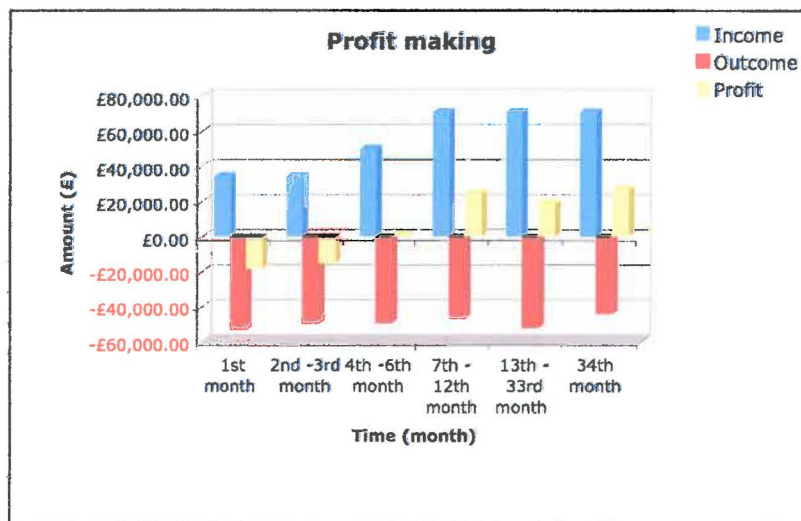
During the last 6 months of the first year, we estimate our incomes at 65% of full capacity awing us makes about £68,795 a month. All costs will be fully covered.

2.3.5 Financial projection conclusion

Figure IV.15: Profit making

	1 st month	2 nd -3 rd month	4 th -6 th month	7 th -12 th month	13 th -33 rd month	34 th month and later
Income	£32,290.00	£32,290.00	£47,935.00	£68,795.00	£68,795.00	£68,795.00
Outcome	-£52,812.75	-£49,312.75	-£49,312.75	-£46,612.75	-£52,112.75	-£43,994.00
Profit	-£20,522.75	-£17,022.75	-£1,377.75	£22,182.25	£16,682.25	£24,801.00

The figure IV.17 presents the profits estimates from the opening day until the loan and interests repayments are completed. During the first 6 months, there will be no profit.



The loss will be -£20,522.75 during the first month of business activities running, -£17,022.75 during the 2nd and 3rd month and -£1,377.75 during the period from 4th to 6th month. According to previous estimates

the seventh month will bring a profit: £22,182.25. After a year, loan repayment will take place that will reduce the profit to £16,682.25. The loan repayment process was agreed for 20 months, so after the 33rd month, a profit of £24,801 will be achieved. All profit made will be reduced by VAT (17.5%) and corporation tax (19-30%) after first year business activity.

PART V.
Recommendations and conclusion

1. RECOMMENDATIONS FOR THE DANCE CENTRES IN THE LIVERPOOL AREA

The research revealed that many dance centres run without marketing specialists' assistance. Five dance centres have been contacted personally, and just one employed marketing co-ordinator.

Importance of Marketing Manager

MDI; the largest dance centre in Liverpool, with an enormous range of services, taking care of dancers, organising nationally well-known dance festivals and international workshops and seminars; employs a part-time marketing co-ordinator. Why does this dance centre have such a good reputation within the Merseyside area? Why do all dancers know about MDI? Why do Colleges and Universities recommend MDI services for their own students? Is there any relation between a successful dance centre and its marketing strategies?

The case of MDI shows that there is an important link between a successful dance centre and its marketing strategies.

Limited Offer

Most of the dance centres visited proposed quite a wide range of dance services, but do not keep up with new dance trends. All of the dance centres offer almost the same or similar services. They do not recognize a new trend, and fast growing dance styles such as R'n'B, Funk, Hip-Hop, Popping, Street Dance, and Latino Jazz etc except MDI. The popularity of dance in Liverpool area grows constantly, but dance services do not respond to this rising demand. Marketing intervention is necessary.

Dance Facilities

Most dance centres do not efficiently use its facilities. Dance studios are used in evening hours, during the day they are empty. Hiring a marketing manager or consultant can fill these unexploited possibilities. All of existing dance institutions fill their courses enough, but not totally, to cover all costs. But each of dance centres in Liverpool has capabilities to increase its business and make bigger profit. Bigger profit will allow them employ better dance teachers; increase dance service on offer and the quality at them.

Cooperation

Cooperation between existing dance institutions will bring greater results in general dance development in the area. Liverpool dance centres do not know about their own direct competitors. MDI, once more time a good example, has close links with Universities, Colleges, Theatres and dance schools within area.

Insufficient Advertisement

Why do dance centres advertise just within dance magazines? Many dance centres have own brochures, offering their services and courses, supported by web site and few adverts within dance/sport magazines. Most dance institutions advertise within dance population, the general public does not know about these existing dance centres. Promotional strategies focused on the general public need to take place to bring new dancers and fill out all courses and dance classes.

Marketing research

Dance centres in Liverpool do not ensure that their customers are happy about offering services. No marketing research is undertaken within dance institutions to provide better services responding to consumers' needs and wants. It may sometimes happen that providing dance lessons are not popular enough and that dancers would prefer Contemporary Dance instead of Modern Dance classes. A marketing specialist's participation could help solve this problem.

Conclusion

Most dance institutions' directors do not pay enough attention to marketing strategies. Every dance centre in Liverpool area will discover its weaknesses, when a new dance centre, applying marketing theories correctly, is established.

Not all dance centres can afford a marketing specialist' advices. For dance institutions it is necessary to handle marketing tasks, even without support of a marketing expert. All kind of business can run quite well, but marketing strategies can make it work even better. If marketing strategies are well applied, the success of the company is almost assured. Marketing strategies correct application is not an easy task. Marketing co-ordinators will make this difficult stage of business running easier and more efficient.

2. RECOMMENDATIONS FOR THIS BRAND OF ENTREPRENEURSHIP

In the previous chapter the importance of marketing strategies application within dance institutions was discussed. All the mentioned facts are generally important for this type of entrepreneurship. But marketing is not the only important part of running a dance centre.

Here is a list of few recommendations for those who are interested in establishing on dance studios. There are many things to be careful about. Following advices will help you to make the establishment process smooth.

Idea

At the beginning of all activities, the main ideas need to be specified.

Market Overview

Market overview will help to orientate within new environment, to get know direct competitors within chosen area.

Marketing Research

Before you start all other activities, make sure that marketing research takes place. There is no point to start a business, if you are not sure that there is enough potential customers interested in what are you planning to do.

Targeting

Essential task is to be able to specify who your customers are, what they want and if you are able to provide it.

Funding and Finance

The financial estimates are necessary and very important. Many city Councils, Dance and Art Associations or Cultural Associations offer a wide range of funding. Make

sure, that all applications are done in advance. Financial support can cover most of the starting expenditures.

Property

It is essential to include potential customers, your financial limits, and estimated incomes when making location decisions.

To buy/to let

A dance centre, as a place of the potential growth, needs some space to be exploited if necessary. For this reason, the rent of the property is better choice. It is easier to exploit a centre when all property surrounding you is for rent. All contracts have limited duration; so you can also apply for a new contract exploiting rented area. Even in the special cases, when something is wrong about the chosen place; it is easier to relocate your business than sell it.

Size of business

It is better to start with a smaller business, with possibilities for the future development. For example, it is better have a smaller dance centre, crowded with dancers, asking for more dance lessons and styles, than the centre with almost empty dance studios, but with a greater choice of dance services.

Strategy Plan Development

The strategic plan cannot be developed during a night, not even during a week or a month. Time management is the basic aspect of success. Marketing research, choice of property, planning permission, new business registration process etc can take more time than you expected. Strategic planning is essential, not just to start a business, but also to carry on during future business activity.

Marketing Plan Development

As was mentioned in the previous chapter, marketing plan development is essential during running a business. Consultations with experts or employing marketing co-

ordinator are recommended to attract new customers. It is not so difficult to catch the attention of new customers; it is hard to make them come back.

Consultation with experts

It is necessary to communicate all your ideas with specialists from all involved institutions and companies: (City Council Development Department, Health and Safety Department, Building and Designing Companies, Dance Associations, Dance Equipment Companies, Bank Societies etc) to make sure, that all your ideas are possible to accomplish and how much will it cost.

3. CONCLUSION

Ideas Origin

The possibility of the studying placement at Wales University opened a new idea of the creation a marketing plan for a new dance centre in UK. Liverpool, one of biggest cities in England, the offer great diversity of cultural events, a Capital of European Culture 2008, was chosen as a host destination. Liverpool, offering the wide range of the dance services, propose an occasions to gain new ideas and experiences for the future carrier.

Development process

- Initial research took place in Liverpool during the summer 2006, and about 20 dance centres were found. Detailed study showed that not all 20-dance institutions really exist or at least provide few dance styles lessons. Five dance centres were found as the most suitable for marketing research, two private dance centres and three dance private and public schools offering professional dance education as well as dance classes for public. Four previously mentioned dance institutions, offering wide range of dance services, were chosen in order to carry out marketing research. Chosen institutions were contacted by sending a standard letter. Just the Merseyside Dance Initiative, positively replied by proposing cooperation. Other dance institutions such as the Dolphin Dance Studios College, the Liverpool Community College and the Clarke-Elliot School of Dance and Drama, were contacted personally and assistance was agreed as well.

- The study of recent literature, focused on marketing, marketing management, sport marketing and services marketing were studied. Combination of few authors, such as Kotler (2005), Palmer (2005), Mullin et al (1999), Peter and Donnelly (2004) were presented and discussed during the theoretical part of the dissertation and applied in analytical part.

- Marketing research was carried out in order to complete information essential for a new dance centre development. The publication of Survey' findings, carried out by Northwest Regional Development Agency in 2005, gathering information about young people' dance activities participation in Merseyside area was introduced. According to Survey' results, one of five children in mentioned area participate in dance activities.

NOTE: For details see Part IV

The research method – questionnaire (gathering qualitative and quantitative data) was created, tested and distributed within four dance institutions (Merseyside Dance Initiative, Dolphin Dance Studios College, Liverpool Community College and Elliot-Clarke School of Dance and Drama). 61% of all distributed questionnaires (n=150) were successfully returned. All gathered data were analysed by using Sphinx software, presented and introduced.

NOTE: For details see Part IV.

The last part of the primary research method was Interviews, carried out with four dance institutions' representatives, collecting data concerning marketing strategies. All contacted specialists fully cooperated and provided detailed information.

NOTE: For details see Part IV

Consultation with experts; described by Jobber, (1995); were carried out in order to correctly introduce all financial estimations.

NOTE: For details see Part V

- Establishment of In motion Dance studios, Ltd, answer for an unexploited space in Liverpool dance industry. The combination of dance studios, a coffee shop and a relaxation centre was found as an ideal regarding the fact, that Liverpool does not have an institution offering the baseline for all dancers.

The general public within UK is interested in dance classes and dance in general. This fact is supported by TV emissions (BBC, Living TV) putting on dance competitions and performances. All educational courses focused on modern dance are filed six month in advance; Liverpool does not offer enough dance facilities and services for all interested individuals. These facts, together with the research findings and the theoretical literature overview, showed the main direction for a new dance centre development. Detailed developments of market overview, strategy formulation and

financial projections were introduced. Financial resources were brought together easily, thanks to UK funding system. England, as a part of UK, provides many financial supports for art and cultural organisations. Art Council and Liverpool Town Council, supporting dance and young people' art and sport activities within Merseyside area, offer the most funding. Both institutions were contacted, and funding, £225,000, was estimated as available for this kind of business activities.

All those aspect helped to work out a marketing plan of a new dance centre in Liverpool area, the first dance centre offering more than 100 dance lessons a week, opening 7 days, for children, young dancers and adults of four different dance levels. NOTE: For details see Part V

- All experiences gathered during the marketing research and the marketing plan development were synthesised during recommendations. Recommendations for managers of existing dance institutions in Liverpool were presented and pointed on importance of marketing specialists in order to apply marketing strategies correctly. The list of recommendations for entrepreneurs interested in this kind of business activities were mentioned, remembering the importance of time management and basic steps during the marketing plan development.

Evaluation

During the whole developing process, the new software (Sphinx and Inspiration) was learnt and many specialists were contacted in order to gather necessary experience in dance marketing, law and financial system in United Kingdom of Great Britain and Northern Ireland.

After six months, the fact that it is impossible to workout a marketing plan in a shorter period was validated. New ideas were got out every day and the proposition of a marketing plan has been constantly changing.

All of the development process was a big challenge.

PART VI.

1. PRELIMINARY REFERENCES

1.1 ADCOCK D., HALBORG A., ROSS C.. (2001). *Marketing Principles & Practice*. Financial Times Prentice Hall. 4th edition.

- (a) p. 135
- (b) p. 141
- (c) p.141
- (d) p. 144
- (e) p. 135

1.2 BAKER, M. J., (1996). *The Marketing Book*. Butterworth Heinemann. 3rd edition.

- (a) p.484
- (b) p.394

1.3. DIBB, S.. *Marketing: Concepts and Strategies*. Houghton Mifflin (Academic). Euro Ed. Edition

- (a) p. 24

1.4 DOYLE P.. (1994). *Marketing management and strategy*. Prentice Hall International (UK) Limited. 1st edition

- (a) p. 94

1.5 FILL C.. (2005). *Marketing Communications: Engagement, strategies and Practice*. Financial times Prentice Hall. 4th edition

- (a) p. 7

1.6 HILL, E., O'SULLIVAN T., (1999). *Marketing*. Longman Modular Texts. 2nd edition.

- (a) p. 381
- (b) p. 111
- (c) p. 118

1.7 JOBBER, D.. (1995). *Principles and Practice of marketing*. McGraw-Hill Book Company.

- (a) p. 162
- (b) p. 172
- (c) p. 224

1.8 KOTLER P., (2005). *Marketing Management*. Prentice Hall. 11th edition.

- (a) p. 102
- (b) p. 91
- (c) p. 116
- (d) p. 111
- (e) p. 129
- (f) p. 15
- (g) p. 590
- (h) p.609
- (i) p.612
- (j) p. 456
- (k) p. 458
- (l) p. 116
- (m)p. 116

1.9 KOTLER P., ARMSTRONG G.. (2005). *Principles of marketing*. Prentice Hall. 11th edition.

- (a) p. xvi
- (b) p. 12
- (c) p. 18
- (d) p. 45
- (e) p. 238
- (f) p. 243
- (g) p. 250

(h) p. 239

(i) p. 345

1.10 LEVITT T. (1960) "Marketing Myopia", *Harvard Business Review*, July- August, 1960.

1.11 McCARTHY, E. J., PERREAULT W. D.. (1999). *Basic Marketing*. McGraw Hill. 13th edition.

(a) p. 42

1.12 McDONALD M.. (2002). *Marketing plans*. Butterworth-Heinemann. 5th edition.

(a) p. 45

(b) p. 112

(c) p. 51

1.13 MUDIE P., COTTAM A.. *Management and Marketing of Services*. (1999). Butterworth-Heinemann; 2 edition

(a) p. 127

(b) p. 135

1.14 MULLIN B. J., HARDY S., SUTTON W. A., (1999). *Sport marketing*. Human Kinetics Publishers.

(a) p. 8

(b) p. 9

(c) p. 12

(d) p. 14

1.15 PALMER A.. (2005). *Principles of services marketing*. McGraw-Hil Education. 4th edition.

(a) p. 16

(b) p. 22

- (c) p. 198
- (d) p. 204
- (e) p. 41
- (f) p. 507
- (g) p. 440
- (h) p. 440

1.16 PETER J. P., DONNELLY, JR J. H.. (2004). *Marketing Management: Knowledge and Skills*.. McGraw-Hill/Irwing. International edition..

- (a) p. 2
- (b) p. 6
- (c) p. 68
- (d) p. 75
- (e) p. 134

1.17 WILSON R. M. S., GILLIGAN C.. (1998). *Strategic marketing planning*. Butterworth-Heinemann. 2nd edition..

- (a) p. 279
- (b) p. 299

1.18 WOODRUFFE H.. (1995). *Services marketing*. Pearson Education Limited.

- (a) p. 130
- (b) p. 138
- (c) p. 140
- (d) p. 192

2. OTHER SOURCES

2.1 SCHLOSSBERG H.. (1999). *Sport marketing*. Blackwell Publishers Ltd. 1st edition..

2.2 WATT D. C.. (1998). *Sport management and administration*. E&FN Spon. 1st edition..

2.3 http://en.wikipedia.org/wiki/Dance#Dance_studies. Internet source produced by Wikimedia Foundation, Inc . Electronically accessed 14th December 2007.

2.4 http://en.wikipedia.org/wiki/Competitive_dance. Internet source produced by Wikimedia Foundation, Inc. Electronically accessed 14th December 2007.

2.5 http://en.wikipedia.org/wiki/Francis_Galton. Internet source produced by Wikimedia Foundation, Inc. Electronically accessed 28th December 2007.

2.6

<http://biz.thestar.com.my/news/story.asp?file=/2006/2/5/business/13308101&sec=business>. Internet source produced by Star Publications (Malaysia) Berhad (co. no. 10894-D). Electronically accessed 19th December 2007.

2.7 <http://www.cdet.org.uk>, Internet source produced by Council for Dance Education and Training. Electronically accessed 20th January 2007.

2.8 <http://www.merseysidedance.co.uk/leap>, Internet source produced by Merseyside dance Initiative. Electronically accessed 21st January 2007.

2.9 <http://www.ukincorp.co.uk>, Internet source produced by Coddan CPM Ltd. Electronically accessed 21st January 2007.

2.10 Morgan Russel (2006) Employment Law Update January 2006. <http://www.employment-solicitors.co.uk/NMW.HTM>. Internet source produced by Employment Solicitors. Electronically accessed 1st February 2007.

2.11 HM Revenue & Customs. <http://www.businesslink.gov.uk>, Internet source produced by Small Business Service (SBS), an agency of the Department of Trade and Industry (DTI).. Electronically accessed 1st February 2007.

2.12 Criminal Records Bureau (2005). <http://www.crb.gov.uk/>. Internet source produced by Executive Agency of the Home Office by Civil Servants. Electronically accessed 1st February 2007.

2.13 <http://marketing.about.com>. Internet source produced About, Inc., A part of The New York Times Company. Electronically accessed 9th February 2007.

2.14
http://www.artscouncil.org.uk/regions/press_detail.php?browse=homepage&rid=5&id=477, Internet source produced by Arts Council England. Electronically accessed 20th February 2007.

2.15 Community Dance (2007). <http://www.communitydance.org.uk>, Internet source produced by Foundation for Community Dance. Electronically accessed 22th February 2007.

2.16 Dance Northwest - A National Dance Agency Partnership.

<http://www.directoryofdance.org.uk/dnw/info.asp>. Internet source produced by The Dance Northwest Office. Electronically accessed 22th February 2007.

2.17

http://www.artscouncil.org.uk/regions/press_detail.php?browse=homepage&rid=5&id=477, Internet source produced by Arts Council England. Electronically accessed 22th February 2007.

2.18 www.hsbc.co.uk, Internet source produced by HSBC, inc (2007). Electronically accessed 27th February 2007.

2.19

<http://www.harlequinfloors.com/internationalenglish/index.asp?language=3§ion=58>, Internet source produced by Harlequin Europe SA (2004). Electronically accessed 27th February 2007.

2.20 <http://www.admin.ox.ac.uk/salaries/ni.shtml>, Internet source produced by University of Oxford (2003). Electronically accessed 5th March 2007.

2.21 <http://www.aboutballet.com/floor-mounted-ballet-bar-c-420.html>, Internet source produced by Aboutballet (2005). Electronically accessed 5th March 2007.

2.22 <http://www.accessplace.com/dance-school/merseyside/liverpool.htm> Internet source produced by accessplace, Copyright © 1999-2006 JustClick International. Electronically accessed 5th March 2007.

2.23 <http://www.learnmarketing.net/promotion.htm>. Internet source produced by Learn marketing. Electronically accessed 5th March 2007

PART VII.
Appendices

Appendices

APPENDIX A: Standard letter

Zuzana Pankova
28 Victoria Road
Wrexham, LL13 7DS
e-mail: zpankova@yahoo.com
Phone: 07980051114

April 5, 2007

Dear Sir/Madame,

My name is Zuzana Pankova. I am a student of Sport Management at Charles University in Prague, Czech Republic. Presently, I am preparing my master thesis ("The Strategic Marketing Plan of A Dance Centre; A Comparative Study") at the North East Wales Institute of Higher Education (NEWI), University of Wales in Wrexham.

I danced for nine years and I have a very strong interest in dance management. In 2000, I was part of a successful dance group, which won a Czech Republic Championship in "Disco Dance Formations". I have been attracted by modern dance styles since then as to I participated in few festivals and workshops in Prague. My first international experience was in France in 2004 and 2005; in which I participated in the courses of contemporary dance, modern dance and salsa. The University of Valenciennes and Hainaut Cambresis organized the courses.

In order to carry out fully my dissertation in the comparative dance industry, I will need to find collaboratively a dance centre. I wonder if you would not mind allowing me to collaborate with your club for completing my master thesis. This cooperation will assist me in gathering ideas and information for completing my dissertation. Initially I am scheduling to carry out an initial marketing audit by interviewing respondents and undertaking initial market research.

In return of your kind cooperation, I will be delighted to present complementarily my final thesis to your notable organisation. My final thesis will contain a marketing mix audit, a strategic marketing audit, a marketing information system audit, a marketing productivity audit, a brief report on a consumer survey and competitors' analysis.

I strongly believe that my final thesis would be very valuable for your organisation in terms of complementing your organisational marketing plans.

Should you have any query, please do not hesitate to contact me on 07980051114 or to contact my academic supervisor: Dr. Ben Binsardi (a.binsardi@newi.ac.uk) at NEWI, University of Wales on 01978-293136.

Thanking you for your attention. I am looking forward to hearing from you accordingly.

Yours Sincerely,
Zuzana Pankova

APPENDIX B: Questionnaire

QUALITY OF DANCE SERVICES

This questionnaire will help provide better services, especially dance lessons for you.

Please take few minutes to complete this questionnaire. Thank you.

ABOUT YOURSELF

Please Tick (v)

1. How old are you?	<input type="radio"/> 1. 15 or less <input type="radio"/> 2. 16-20 <input type="radio"/> 3. 21-25 <input type="radio"/> 4. 26-30 <input type="radio"/> 5. 31-35 <input type="radio"/> 6. 36-40 <input type="radio"/> 7. 41 and over
2. Are you?	<input type="radio"/> 1. Male <input type="radio"/> 2. Female
3. What is your employment status? If applicable, please indicate your occupation.	<input type="radio"/> 1. Student <input type="radio"/> 2. Own business <input type="radio"/> 3. Unemployed <input type="radio"/> 4. Employed

YOUR DANCE EXPERIENCE

Please Tick (v)

4. How long have you been dancing?	<input type="radio"/> 1. Less than a year <input type="radio"/> 2. Between 1-3 years <input type="radio"/> 3. Between 4-6 years <input type="radio"/> 4. More than 6 years												
5. What is your favourite dance style?	<table><tr><td>1. Ballet</td><td>2. Modern Dance</td></tr><tr><td>3. Contemporary</td><td>4. Jazz Dance</td></tr><tr><td>5. Funky</td><td>6. Street Dance</td></tr><tr><td>7. Hip-Hop</td><td>8. Tap Dance</td></tr><tr><td>9. Belly Dancing</td><td>10. Latino</td></tr><tr><td>11. Salsa</td><td>12. Other</td></tr></table> <p>Rank 3 responses.</p>	1. Ballet	2. Modern Dance	3. Contemporary	4. Jazz Dance	5. Funky	6. Street Dance	7. Hip-Hop	8. Tap Dance	9. Belly Dancing	10. Latino	11. Salsa	12. Other
1. Ballet	2. Modern Dance												
3. Contemporary	4. Jazz Dance												
5. Funky	6. Street Dance												
7. Hip-Hop	8. Tap Dance												
9. Belly Dancing	10. Latino												
11. Salsa	12. Other												
6. What is your dance level?	<input type="radio"/> 1. Beginner <input type="radio"/> 2. Intermediate <input type="radio"/> 3. Advanced <input type="radio"/> 4. Professional												

7. How often do you attend to the dance lesson?	<input type="radio"/> 1. Irregularly <input type="radio"/> 2. Once a week <input type="radio"/> 3. Twice a week <input type="radio"/> 4. Three times a week <input type="radio"/> 5. Four times a week <input type="radio"/> 6. More than four times a week
8. Are you a member of any other Dance Institution/School/Centre/College? If yes, please specify.	<input type="radio"/> 1. Yes <input type="radio"/> 2. No

YOUR PERCEPTION OF A DANCE CENTRE

Please Tick (v)

9. What do you think about quality of the dance lessons?	<input type="radio"/> 1. Very Poor <input type="radio"/> 2. Poor <input type="radio"/> 3. Good <input type="radio"/> 4. Very good <input type="radio"/> 5. Excelent
10. What do you think about dance lesson's prices?	<input type="radio"/> 1. Very expensive <input type="radio"/> 2. Expensive <input type="radio"/> 3. Reasonable <input type="radio"/> 4. Cheap <input type="radio"/> 5. Very cheap
11. How did you hear about us?	<input type="radio"/> 1. Friend's recomendation <input type="radio"/> 2. Newspaper Advertisement <input type="radio"/> 3. Brochure <input type="radio"/> 4. Internet <input type="radio"/> 5. Word of mouth <input type="radio"/> 6. Other
12. How important is the dance centre's location?	<input type="radio"/> 1. No importance <input type="radio"/> 2. Little importance <input type="radio"/> 3. Quite important <input type="radio"/> 4. Very important
13. What do you think about the quality of our facilities?	<input type="radio"/> 1. Very Poor <input type="radio"/> 2. Poor <input type="radio"/> 3. Satisfactory <input type="radio"/> 4. Good <input type="radio"/> 5. Very good

NEW IDEAS

Please Freely Write Down Your Opinion

14. Is there anything you would like to add about our services, facilities, staff,...?	
--	--

APPENDIX C: Dance categories

1. Social Dance

- Historical Dance
- Folk Dance
 - o International folk dance
 - o Country dance
 - o Round dance
- Ball Room Dance
 - o International standard – Tango, Waltz
 - o International Latin – Samba, Paso Doble
 - o American Smooth – Foxtrot
 - o American Rhythm – Bolero, Mambo
 - o Latin Night Club – Salsa, Bachata
- Latin Dance
 - o Mambo
 - o Samba
 - o Rumba
- Swing Dance
 - o Charleston
 - o Jive
- Night club Dance
 - o Swing
 - o Jacking
- Street Dance
 - o Street Jazz
 - o Breakdancing
 - o Krumping
 - o Funkystyles
 - o Electric Boogie
 - o Popping

- Locking
- Hip-Hop
- Traditional Dance
 - Ritual Dance
- Miscellaneous
 - Disco Dance

2. Performance Dance

- Historical Dance
- Ballet
 - Pre-Romantic ballet
 - Romantic ballet
 - Classical ballet
 - Modern ballet
 - Neo-classical ballet
- Belly dancing
- 20th century concert dance
 - Contemporary dance
 - Dance Improvisation
 - Dance Theatre
 - Free dance
 - Butoh
- Theatre Dance
 - Musical Theatre
 - Tap Dance
 - Jazz Dance

APPENDIX D: Dance organizations

International Dance Organizations:

- International Association of Square Dance Callers
- International DanceSport Federation
- International Dance Teachers Association
- World Dance and Dance Sport Council
- International Professional Dance Sport Council
- World Rock'n'Roll Confederation
- Hip-Hop Dance Conservatory

British Dance Sport Organizations:

- English Amateur Dance Sport Association
- Irish Dance Sport Federation
- Scottish Dance Sport
- Welsh Amateur Dance Sport Association
- Dance Sport Northern Ireland

APPENDIX E: Survey 2005



PRESS RELEASE

Wc 11 July 2005

SURVEY REVEALS 'PARTICIPATION IN SPORT AND THE ARTS' BY YOUNG PEOPLE ON MERSEYSIDE

Nearly one in five young people on Merseyside is a member of a dance club outside of school according to a new survey developed by the Northwest Regional Development Agency (NWDA) with Arts Council England, North West, Sport England North West, Culture Northwest and the region's local authorities.

One of the largest surveys of its kind, **'Participation in Sport, the Arts, Physical and Creative Activities in England's Northwest'**, was conducted to increase understanding of how young people on Merseyside and the Northwest engage with and participate in sports and physical exercise and the arts and creative activities. The research is particularly robust as more than 55,000 Year 9 pupils completed the questionnaires (a response rate of over 70% of all 13-14 years old in the Northwest).

The need for this research was identified by Culture Northwest and will help to measure increasing participation in these activities. It was commissioned by the NWDA's Research Team and conducted by Knight, Kavanagh and Page Management Consultants.

Key findings about participation of young people in sport and the arts in Merseyside include:

1 Cross-over (sports and arts) finding – dance on Merseyside

- Nearly one in five young people on Merseyside (18.6%) is a member of a dance club outside of school – in Knowsley this figure is almost one in four (23.5%),
- Nearly half of Year 9s take part in dance at school in lessons (46.7% for Merseyside) and 13% of them carry on dancing outside of school informally/with friends.
- Nearly half (45.6%) take part in school time, over a quarter (26.6%) get formal coaching or tuition, nearly one in five (17.0%) dance with their friends/outside of formal activities, and 43.4% want to take part in more dance during school time.
- the figures for dance show a heavy gender bias – with girls consistently outnumbering boys in their participation and interest in dance.

2 Arts finding – feeling better/feeling out of place

- 36.5% of young people on Merseyside said that taking part in arts and creative activities makes them feel better; this figure rises to 48.6% for these who have stated they have a long term illness of disability.
- However, 43.3% of the 13 and 14 year olds would feel out of place in an art gallery or theatre

3 Sports findings

- two thirds (63.9%) of young people on Merseyside are members of a sport club outside of school. This compares with a regional figure of 60.5%.
- 78.6% feel healthier when they take part in sport, exercise or dance

4 Interest finding – volunteering

- Although only 8.1% of young people on Merseyside contribute to sports activities as volunteers, 37.2% say they would like to be active in volunteering

in the future. For arts activities, 4.4% are currently volunteering, but 27.5% show interest in being involved in voluntary work in the future.

Editor's Notes

Full data from the survey can be accessed via the Northwest Regional Intelligence Unit website at www.nwriu.co.uk

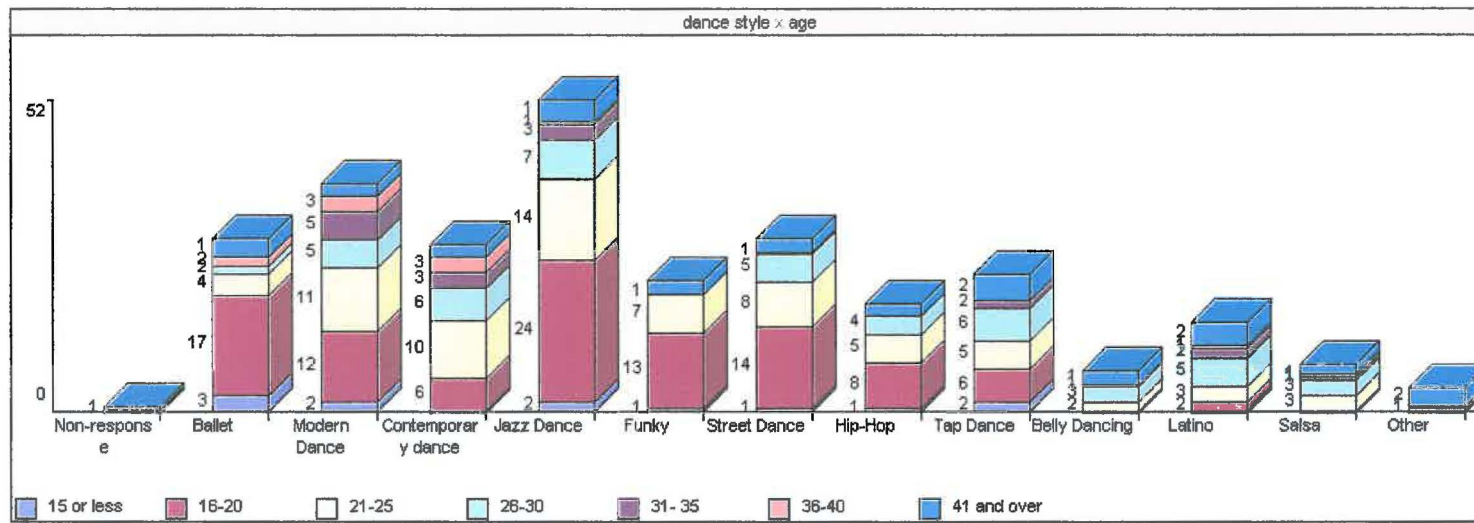
It was commissioned by the NWDA's Research Team and conducted by Knight, Kavanagh and Page Management Consultants during the period from March to July 2004.

An executive summary is also available at www.culturenorthwest.co.uk

Young people, Year 9 and 13 – 14 year olds are used interchangeably; the views expressed actually reflect those of pupils from Year 9 in the 2003/04 academic year.

Culture Northwest is the Cultural Consortium for England's Northwest, established in 1999 by the Secretary of State for Culture, Media and Sport, and its role is to drive the Regional Cultural Strategy. Culture Northwest's core funding is predominantly provided by the Department for Culture, Media and Sport and the Northwest Regional Development Agency.

APPENDIX F: Cross tabulation VII.1: Dance style versus age



APPENDIX G: Figure VII.1: Interviews' guideline questions

Consultations with experts – list of questions.

Few questions were prepared in order to accomplish the aim of the research process.

Interviews' guideline questions

1	Who are your target customers?
2	How does the location affect your dance centre/school?
3	What kind of dance services do you offer?
4	How many dance lessons does you centre offer a week?
5	How many dance levels do you offer?
6	Which dance style is the most popular?
7	What kind of facilities does the dance centre/school have?
8	How many employees do the dance centre/school have?
9	Does the dance centre/school cooperate with other institution?
10	How many dance teachers does the dance centre/school have?
11	What is your price policy?
12	How does the dance centre/school advertise its activities?
13	Does the dance centre/school keep records about its customers, competitors, etc?
14	Who are direct competitors of this dance centre/school?

APPENDIX H: Dance lessons' timetables*

Table VII.1: Timetable Dance Studio I

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9-10	Dance Aerobic	Body Conditioning	Break Dance		Belly Dancing		
10-11	Ballet	Body Conditioning	Funky		Ballet		
	I		I		I		
11-12	Ballet	Hip-Hop	Funky		Ballet	Hip-Hop	
	II		II		II		
12-1	Street Dance I	Jazz Hip-Hop	Dance aerobics			Break Dance	Street Dance I
1-2	Street Dance II						Street Dance II
2-3			Hip-Hop			Modern Dance	Funky
							I
3-4		Funky	Street Jazz		Latino Aerobics	Street Jazz	Funky
		(12-15)					II
4-5	Belly dancing	Street Dance (12-15)	Contemporary Jazz	Jazz Tap	Street Dance I	Street Dance I	
5-6	Tap Jazz	Street Jazz	Lyric Jazz	Street Dance I	Street Jazz	Street Dance II	
		I					
6-7	Hip-Hop	Street Jazz	Modern Dance I	Street Jazz	Jazz Tap	Funky	
	I	II	I	I			
7-8	Hip-Hop	Street dance	Modern Dance II	Street jazz	Hip-Hop	Salsa	
	II	I		II			
8-9	Capoiera	Street Dance	Break Dance	Hip-Hop	Break Dance		
		II		II			

- * I Beginners
 II Experienced
 III Advance
 IV Professionals

Table VII.2: Timetable dance studio II

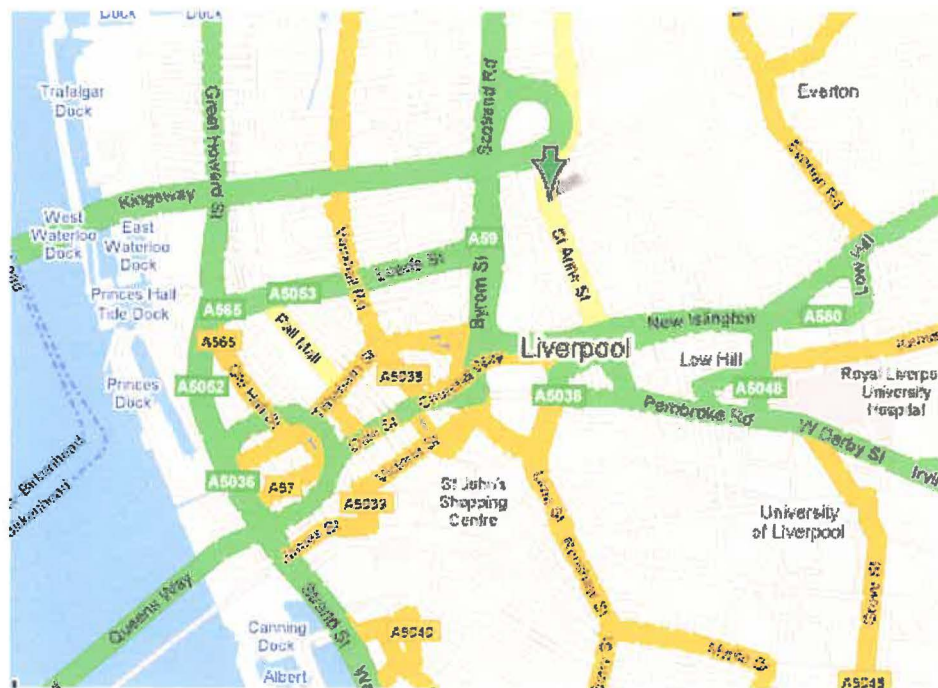
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9-10	Dance Aerobic	Modern Dance IV	Ballet IV		Modern Dance IV		
10-11	Ballet IV	Modern Dance IV	Contemporary IV		Modern Dance IV		
11-12	Ballet III		Funky II			Jazz I	Contemporary I
12-1						Jazz II	Modern Dance I
1-2						Ballet	Jazz
						II	I
2-3	Ballet (3-5)			Dance Basics (3-5)			Jazz II
3-4	Ballet (6-11)		Modern Dance (12-15)		Dance Basics (6-11)	Street Dance (12-15) I	
4-5	Ballet (12-15)		Ballet I	Street Dance (12-15)	Ballet (12-15) I	Modern Dance I	
5-6	Ballet I	Tap Dance I	Ballet II	Tap Dance (12-15)	Ballet (12-15) II	Modern Dance II	
6-7	Ballet II	Contempo rary I	Jazz (12-15)			Jazz II	
7-8	Modern Dance I	Contempo rary I	Modern Dance IV	Jazz I	Tap Dance I	Contemporary II	
8-9	Modern dance II	Modern Dance III	Contemporary IV	Jazz II	Tap Dance II	Contemporary I	

Table VII.3: Timetable Dance Studio III

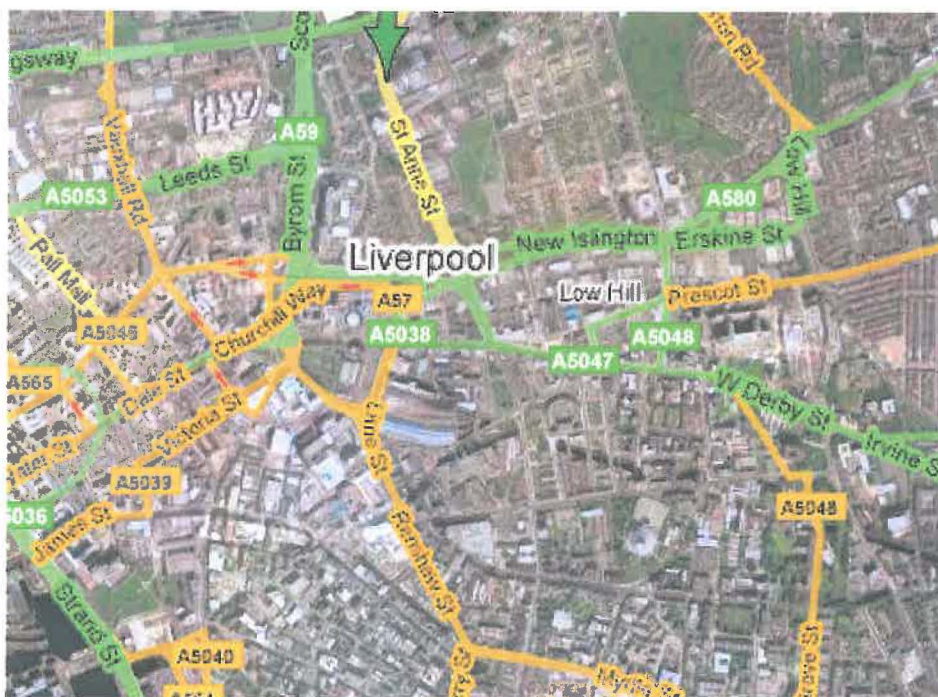
	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
9-10							
10-11							
11-12							
12-1							
1-2							
2-3							
3-4						Belly Dancing	
4-5			Latino Jazz		Break Dance	Latino	
5-6			Body Conditioning		Dance Aerobics	Latino Jazz	
6-7	Capoiera	Latino Aerobics	Dance Aerobics			Body Conditioning	
7-8	Latino I	Latino Jazz I	Salsa	Capoiera			
8-9	Latino II	Latino Jazz II	Body Conditioning	Belly Dancing	Salsa		

APPENDIX I: Location of In Motion Dance Studios, Ltd

MAP



SATELLITE VIEW



PHOTO

